

The University of Chicago

THE REVISION OF C. F. MEYER'S
NOVELLEN: AN INTERPRETATION OF THE
VARIANTS BETWEEN THE TEXTS OF
THE *DEUTSCHE RUNDSCHAU*
AND OF THE BOOK

A DISSERTATION SUBMITTED TO THE
FACULTY OF THE DIVISION OF THE
HUMANITIES IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF GERMANIC LANGUAGES
AND LITERATURES

1936

By
RICHARD TRAVIS HARDAWAY

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PREFACE

The scope of this study is limited. My purpose is to present and interpret the variants between the text of Conrad Ferdinand Meyer's Novellen published in the Deutsche Rundschau and the final book version.¹ The stories in question are Der Heilige, Plautus im Nonnenkloster, Gustav Adolfs Page, Die Hochzeit des Mönchs, Die Richterin, Die Versuchung des Pescara, and Angela Borgia. These constitute a large and representative section of Meyer's prose. They comprise seven of the ten Novellen. Of the eight tragedies they include six. Of the two stories intermediate between tragedy and comedy, Das Amulett and Plautus im Nonnenkloster, they include the latter. Among them are two of Meyer's best works, Der Heilige and Die Versuchung des Pescara, and one of his weakest, Angela Borgia. Appearing from 1879 to 1891, they extend over the larger portion of Meyer's most productive period.

I have tried to select characteristic variants and in general to make the number given from each Novelle roughly proportionate to the total number occurring in the story.

I have of course used the abundant literature on Meyer. I found especially helpful Eduard Korrodi's chapter "Der Kampf um den Stil."² This is based chiefly upon a collation of the Rundschau text of the Novellen with the first book version and contains illustrative variants. While making no claim to exhaustiveness, it is an excellent discussion.

¹The book text which I have used is that of the old edition by Haessel in nine volumes. In the absence of a definitive text this may be considered standard.

²C. F. Meyer-Studien (Leipzig, 1912), pp. 41-64.

I acknowledge gratefully the effective aid given me by various German friends especially in cases where their feeling for their native language offered the possibility of correct interpretation. I wish particularly to express to Professor Archer Taylor my sincere thanks for the invaluable counsel and guidance which he has given me in my study.

CONTENTS

	Page
PREFACE	11
Chapter	
I. REVISION MADE BY MEYER	1
1. Historical Accuracy	1
2. Characterization	5
3. Style	12
a) Good Usage	13
(1) Elimination of Foreign Words	13
(2) Elimination of Dialectal or Provincial Elements	13
(3) Elimination of Archaic or Obsolete Forms	15
(4) Elimination of Colloquial Elements	15
(5) Elimination of Abbreviations	15
(6) Improvement of Grammar and Syntax	15
b) Beauty of Expression	16
(1) Beauty of Idea	16
(2) Beauty of Sound	19
c) Clearness	24
(1) Spacing	24
(2) Paragraphing	25
(3) Other Changes	26
d) Preciseness	29
(1) Specificness	29
(2) Consistency with Situation or Character	33
e) Forcefulness	39
(1) Repetition	39
(2) Restraint	39
(3) Concreteness	40
(4) Division of Clauses, Sentences, and Paragraphs	41
(5) Rearrangement of Sentence Elements	43
(6) Forceful Expressions	46
(7) Conciseness	48
4. Mixed Cases	57
5. Changes Resulting in No Improvement	61
II. REVISION POSSIBLY MADE BY MEYER	65
1. Orthography	65
2. Punctuation	69
III. CONCLUSION	72
BIBLIOGRAPHY	75



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CHAPTER I

REVISION MADE BY MEYER

Historical Accuracy

C. F. Meyer made a few changes from the Deutsche Rundschau version to that of the book in order to achieve fidelity to history. Although he took a sovereign attitude toward historical facts, not hesitating to depart from them whenever his artistic purposes so demanded, he had nevertheless a respect for history and a desire to conform in detail to it.¹ Typical changes are as follows:²

¹Cf., for example, Meyer's comment to Julius Rodenberg, evidently in reference to a passage in the tentative version of the poem "Lutherlied": "Kein Mensch ist lässlicher als ich, aber der Anachronismus ist unerträglich." (Conrad Ferdinand Meyer und Julius Rodenberg. Ein Briefwechsel, ed., August Langmesser [Berlin, 1918]--referred to hereafter as Meyer-Rodenberg Briefwechsel--p. 168.) Meyer put questions to his friend Georg von Wyss, the historian, about various historical matters connected with the revision of Der Heilige, and commented: "Für eine aufklärende Zeile wäre ich Ihnen dankbar. Es sind zwar keine capitalen Punkte, aber warum nicht das Bessere und Genauere . . . ?" (Conrad Ferdinand Meyers Briefe. Nebst seinen Rezensionen und Aufsätzen, ed., Adolf Frey [Leipzig, 1908], I, 42. This collection is referred to hereafter as Br.)

²I shall use in this study the following shortened forms: D.R. for Deutsche Rundschau; B. for the book edition; "Heilige" for Der Heilige; "Plautus" for Plautus im Nonnenkloster; "Page" for Gustav Adolfs Page; "Mönch" for Die Hochzeit des Mönchs; "Richterin" for Die Richterin; "Pescara" for Die Versuchung des Pescara; and "Borgia" for Angela Borgia. In citing examples I shall give in one column, headed D.R., first the passage in question as it appears in the Rundschau, underlining the part which varies from the book text; next the symbol representing the Novelle from which the example is taken, followed by the volume number of the Rundschau if the story is distributed in more than one volume; and finally the page and line numbers of the passage; in the parallel column, headed B., I shall give first that part of the book text which varies from the Rundschau, and then the page and line numbers of the story or volume of stories (cf. Bibliography).

Da liess die D.R. Priorin, die eben
zugegen war . . . den schweren
Schiefertisch vor das Haus
schleppen.
"Heilige," XXI, 177, 12-13.

B. Kusterin [sic],
11, 10-11.

This change was presumably made as a result of information
given by Wyss in answer to the following remark and inquiry of
Meyer:

Rahn . . . meinte, in dem Geschichtlichen zu Anfang von dem
Brande des Abteighöftes sei die "Priorin" nicht lokal genug.
Ich glaubte eben, jedes complete Kloster besitze unter der
Äbtissin eine Priorin=Viceregentin. Was denken Sie zu "die
Schwester Scholastica" oder "die Schwester Schaffnerin"?¹

D.R.
Hinter den berittenen Spiel-
leuten folgte ein Herold mit
den drei Löwen [the seal of
Henry II, King of England] auf
der Brust. . . .
"Heilige," XXI, 187, 13-14.

B.
Pardeln
38, 4.

The current term for the animals in the royal seal (lions
passant gardant) was "leopards."²

D.R.
Schon lag der Aulularius [of
Plautus] . . . vor mir auf-
geschlagen--
"Plautus," 182, 23-24.

B.
die Aulularia
252, 17.

The Latin title of Plautus's comedy is Aulularia. Meyer
tells in a letter of Dec. 31, 1881 how he happened to make the
error.³

Anachronisms and anachronistic expressions occur only
rarely in Meyer's works.⁴ The poet apparently grew more and more
careful in avoiding them, for very few appear after D.R. of Der

¹Br., I, 42.

²Cf. "Heraldry," Encyclopaedia Britannica (14th ed.), and
Br., I, 42.

³Br., I, 133-34.

⁴Cf. Emil Sulger-Gebing, "C. F. Meyers Werke in ihren
Beziehungen zur bildenden Kunst," Euphorion, XXIII (1921), 453.

Heilige. In B. he eliminates several which stood in D.R. Characteristic variants follow:

<u>D.R.</u>	<u>B.</u>
Nicht das sündige Blut unserer Stammeltern allein meine ich, sondern mehr noch den zündenden Funken, der aus dem ausge- streckten Finger Gottes in den Thon, aus welchem ich geformt bin, herübergesprungen ist. . . . "Heilige," XXI, 180, 20-22.	der Schöpf- erhand 20, 20.

Meyer knew and admired Michelangelo's paintings in the Sistine Chapel.¹ The idea in D.R. of God giving life to a man by extending his finger toward him is a reminiscence of the scene on the ceiling of the Chapel representing the Creator as transmitting life to Adam. Before B. was published, however, it occurred to Meyer that it was anachronistic for Hans, supposedly telling the story in 1191, to use a conception of the Renaissance artist.

<u>D.R.</u>	<u>B.</u>
Er [Thomas Becket] . . . jagte dem rasenden Roland das Schwert durch das Herz. . . . "Heilige," XXI, 193, 3-4.	Recken 53, 16.

Meyer does not wish Hans to use a literal translation of a phrase (Orlando Furioso) which Ludovico Ariosto gave to the world in 1516.

<u>D.R.</u>	<u>B.</u>
Ein furchtbarer Mensch, dieser Leo. "Borgia," 21, 25-26.	Julius. 63, 12.

The poet here corrects an inadvertence. The reference is to Julius II, "pontefice terribile." Leo, i.e. Leo X, did not assume the tiara until about eight years after Don Alphonso made the comment in question.²

¹Cf. Adolf Frey, Conrad Ferdinand Meyer. Sein Leben und seine Werke (4th ed.; Stuttgart and Berlin, 1925), p. 124.

²Cf. Jacob Burckhardt, Die Kultur der Renaissance in Italien (15th ed.; Leipzig, 1926), pp. 107-108; Friedrich Weishaar, C. F. Meyers "Angela Borgia" (Marburg, 1928), p. 26 and footnote.

The variants of the word England in Der Heilige are interesting. In Chapters I-VIII the spelling in both D.R. and B., except in occasional instances, is Engelland. In these instances Meyer changes D.R. England to B. Engelland, e.g.,

<u>D.R.</u>	<u>B.</u>
" . . . In <u>England</u> . . . sagen	<u>Engelland</u>
sie, dass die . . . Magd den	
Weg zu ihrem Lieblinge . . .	34, 7.
gefunden habe. . . ."	
"Heilige," XXI, 185, 34-37.	

From Chapter IX to the end of the Novelle the spelling, with few exceptions, is England in D.R., but Engelland throughout B. In other words: (1) In the first part of the earlier text the usual spelling is Engelland; (2) In the latter part of that text the usual form is England; (3) In the later version Engelland appears throughout. Thus, Meyer obviously intended at first to use Engelland (MHG Engellant) for the historical color it would give to his medieval story, and used it in most instances during his composition of the earlier chapters; he then forgot this intention almost entirely and as a result usually wrote the modern form England; finally, in revising the text for book publication he recalled his plan and this time carried it out consistently.¹

Meyer introduces a few other variants for historical color. One of them follows:

<u>D.R.</u>	<u>B.</u>
Mich zieht es . . . <u>nach*</u> --	nach Monaster-
<u>und</u> er nannte das Nonnen-	lingen"--
kloster, das Ziel unserer	225, 4.
Fahrt--	
"Plautus," 172, 10-12.	

The reference is to the convent of Münsterlingen, near Constance, where the chief action of the story takes place.²

¹Cf. Korrodi, op. cit., p. 58.

²Cf. Sulger-Gebing, op. cit., p. 438; Korrodi, op. cit., p. 58.

Meyer prefers to introduce the name.

Characterization

Meyer makes some changes in a few of his characters. Thus, in D.R. of Die Hochzeit des Mönchs¹ he invariably designates the Antiope of Can Grande's court as the prince's relative, but in B. he usually calls her Can Grande's "Freundin." I cite two of the variants:

<u>D.R.</u>	<u>B.</u>	
Von . . . den Frauen mochte die rechts sitzende . . . das Eheweib, die andere . . . eine <u>Verwandte</u> des Fürsten sein. . . .	oder Freundin	Verwandte
"Mönch," XXXVII, 321, 8-10.	1, 14.	
Antiope, der <u>Verwandten</u> Can- grandes,	Freundin	
"Mönch," XXXVII, 338, 1-2.	46, 15.	

By thus eliminating almost entirely the mention of kinship between the two young people, Meyer emphasizes the idea of their erotic relations and thereby gains better motivation of the bitter rivalry between Antiope and Diana, the wife of Can Grande.

The same purpose, stronger motivation of the women's mutual hostility, leads Meyer to reduce the degree of possibility that Can Grande's favoritism to Antiope is only an innocent "pastime of the evening":

¹A disproportionately large number of variants occurs in this story. While the average number which Meyer introduced in the other Novellen is only about three and a half for each page of the Deutsche Rundschau, the average in Die Hochzeit des Mönchs is seventeen. The reason why so thorough a revision of this Novelle was necessary was that Meyer wrote it hastily. He remarks in a letter of Nov. 16, 1883, "Die . . . Nov. . . . wurde fast extemporisirt. . . ." (Br., I, 167.), and in another of July 22, 1884, "Ich erschrak . . . über das Unkraut in dem Mönche. Geläutert und gelichtet habe ich, ohne Abbruch der Kraft,--so meine ich wenigstens." (Louise von François und Conrad Ferdinand Meyer. Ein Briefwechsel, ed., Anton Bettelheim [2nd ed., revised; Berlin and Leipzig, 1920], p. 143. This reference is referred to hereafter as François-Meyer Briefwechsel.)

D.R.
Ihm [Dante] missfiel . . . die
Zweiweiberei des Fürsten--wenn
auch nur das Spiel eines
Abends--
"Mönch," XXXVII, 322, 2-3.

B.
vielleicht nur
3, 7.

Another change in characterization is the portrayal of Can Grande's wife, Diana, and her counterpart in Dante's story as slightly less phlegmatic and apathetic, of a warmer, more quickly aroused temperament. This change is especially welcome, for Meyer's characters are often so cool in nature as to fail to awaken the reader's interest and sympathy. The variants affecting the prince's consort follow:

D.R.
Zuletzt liess er [Dante] ihn
[his glance] eine Weile sinnend
ruhen auf . . . der Herrin Diana,
die sich ein wenig belebt. . . .
"Mönch," XXXVII, 337, 39-338, 1.

B.
belebt
46, 13-14.

"Ja, Florentiner," unter-
brach die Fürstin in tiefer
Bewegung und mit dunkel errö-
thender Wange, "lass Deinen
Mönch reden. . . .
"Mönch," XXXVIII, 5, 17-18.

glüh-
ender
104, 5.

Cangrande . . . bewunderte seine
Fürstin und freute sich ihrer
Leidenschaft.
"Mönch," XXXVIII, 5, 26-27.

grossen Leidenschaft.
104, 20.

In the last passage the reference is to Diana's strong expression of partisanship for her counterpart in Dante's narrative and of hostility toward the latter's rival, Antiope.

The variants concerned with the Diana of Dante's story follow:

D.R.
Schon über die Vergleichung
ihrer grossen Wuchses mit dem
schlankern Antiope's unmuthig,
schwer unmuthig, zog sie die
Brauen zusammen. Jetzt verlor
sie das Kaltblut, da die Herrin
ihre Eltern ins Spiel zog. . . .
Ein jäher Zorn packte und über-
mannte sie.

B.
Durch die rohe Verhöhnung
ihrer Leibes und ihrer Seele
aufgebracht, zog sie die Brauen
zusammen und ballte die Hände.
Jetzt gerieth sie ausser sich,

bleicher Jähzorn

"Hundin!" schrie sie, ballte sie
die Faust und schlug-- 100, 4-11.
 "Mönch," XXXVIII, 3, 44-4, 4.

In each version the provocation for Diana's anger is the same. In B. her fury, as revealed by the clenching of her fists, rises earlier, and is referred to as bleicher Jähzorn instead of jäher Zorn. It is especially significant that in the later text the term Kaltblut is no longer applied to her.

Meyer makes another very typical change in the same character. In B. he makes her a more enigmatic personality. His fondness for problematical delineation is well known. "Es lockte ihn gerade, rätselhafte, ja paradoxe Erscheinungen künstlerisch verständlich zu machen und dabei den Reiz des Geheimnisvollen zu erhalten."¹ That Meyer aimed at this ambiguity is apparent from his reference to Der Heilige as "absichtlich mehrdeutig," and from the following statement in one of his letters: "Den sinnlich scharf auffassenden Knecht liess ich erzählen, um bei völliger Klarheit des Tatsächlichen dem Leser einen gewissen Spielraum des Urteils zu gewähren, worin wohl der Fehler und zugleich der Reiz der Novelle liegen mag."² Let us now consider the variants increasing the ambiguity of Diana's character:

<u>D.R.</u>	<u>B.</u>
Diana schloss die <u>Augen</u> , Ihre	Augen.
Geberde sagte: ich thue es	40, 8.
<u>blindlings!</u>	
"Mönch," XXXVII, 335, 30-31.	

The time is just after the betrothal of Diana and Astorre at the violent insistence of the latter's dying father. Instead of telling us, as in D.R., that Diana's acquiescence is blind,

¹Erich Everth, Conrad Ferdinand Meyer, Dichtung und Persönlichkeit (Dresden, 1924), p. 183. Cf. Robert Faesi, Conrad Ferdinand Meyer (Leipzig, 1925), p. 87, and Harry Maync, Conrad Ferdinand Meyer und sein Werk (Frauenfeld, 1919), p. 181.

²Cf. Faesi, op. cit., p. 108.

resulting merely from the pressure that has been brought upon her, Meyer in the later version prefers to let the reader conjecture whether she submits to the betrothal reluctantly, indifferently, or gladly.

D.R.
"Meinst Du es ehrlich,
Diana? Führst Du nichts im
Schilde?" . . .
"Nichts," erwiderte sie. . . .
Ezzelin glaubte ihr. "Und
was wird aus Dir, Diana?"
"Mönch," XXXVIII, 22, 27-30.

B.
"Und
152, 11.

In spite of his previous marriage to Diana, Astorre has bigamously married Antiope. Diana is still wearing Astorre's ring and has just told Antiope that in order to get it, the latter must come to her at the celebration of the second wedding. Is Diana's ultimatum only a ruse to give her an opportunity to murder her successful rival? (When Antiope subsequently comes to her, Diana does lead her away from the large hall, where most of the guests presumably are, into one of the dimly lit adjoining rooms, where the murder occurs.) Or does she kill Antiope without premeditation, in a moment of fury provoked by the latter's irritating words and action? In other words, is Diana a cold-blooded murderess, or is she simply too high-tempered to control her anger? Even in D.R. Meyer leaves this question somewhat open, merely hinting, partly through the words "Ezzelin glaubte ihr," that Diana is innocent of murderous intent. In B. he omits even this hint.

D.R.
Das . . . Weib [Diana] hatte . . .
in den Köcher gelangt . . .
einen Pfeil ergriffen und die
ekle Hand gezüchtigt.
"Mönch," XXXVIII, 24, 32-34.

B.
und mit einem der scharf
geschliffenen Pfeile
158, 3-4

Diana, on her way to the masquerade ball, here avenges an insult offered her by one of the common people revelling outside

Astorre's home. She has dressed as the Goddess of the Chase and thus would naturally have a quiver of arrows. The idea in B., however, that the arrows are sharp, have been sharpened perhaps recently, makes the reader wonder whether Diana herself has not sharpened them (she has borrowed them from her brother), and consequently whether she has not come to kill Antiope. Meyer thus, without committing himself, throws suspicion upon Diana.

D.R.

Ob Antiope es sich einbildete
[that Diana was resisting her
efforts to draw the ring from
the latter's finger]? Ob Diana
wirklich dieses Spiel trieb?
Ich (Dante) halte sie dessen
für unfähig.

"Mönch," XXXVIII, 26, 20-21.

B.

Wie wenig ist ein gekrümmter
Finger! Cangrande, du hast
mich der Ungerechtigkeit
beziehtigt. Ich entscheide
nicht.
162, 17-19.

Here again Meyer is in B. noncommittal as to what is going on in Diana's mind. Antiope's belief that her rival is making sport of her, and her resultant taunt and struggle to take the ring by force, lead immediately to her death at Diana's hands. Is Antiope correct in her belief? If so, Diana has probably planned the murder and is mocking Antiope simply to gain some pretext for its commission. Or, on the other hand, is Antiope's suspicion only a delusion of her fevered imagination, and thus do her words and action whip into a murderous rage a rival heretofore innocent of sinister intent? In the earlier of the two versions Meyer hints strongly, through the words of Dante, the ostensible author of the story, that Diana is not mocking Antiope and thus that she has not planned to kill her. In B., however, he has Dante say that he will not decide the question. By so doing he leaves to the reader "einen gewissen Spielraum des Urteils."

True to his love of symbolism, Meyer introduces into the later version a fine bit of indirect presentation of the mystery

shrouding Diana. By enveloping in physical gloom her namesake and counterpart, Can Grande's wife, he symbolizes the gloom that he has laid about her character. He does this through two slight changes in the text:

D.R.

Von den zwei Frauen mochte
die rechts und etwas zurück
sitzende, die scheinbar gefühllos
blickte, das Eheweib, die andere
[Antiope], lebhaft erregte, eine
Verwandte des Fürsten sein. . . .
"Mönch," XXXVII, 321, 8-10.

Die zwei Frauen, von welchen die
grössere und gleichgültige [Diana]
nicht daran dachte zu rücken,
während die kleinere und aufge-
weckte [Antiope] dem Florentiner
bereitwillig neben sich Raum
machte.
"Mönch," XXXVII, 321, 27-322, 1.

B.

und ins Halbdunkel gelehnte
,
vollbeleuchtete,
1, 12-14.

grössere, die scheinbar
gefühllos im Schatten sass,
2, 22-23.

The variants embodying the symbol are (1) the reference to Diana as being in semi-darkness (ins Halbdunkel gelehnt), and (2) the repetition of the same thought (die . . . im Schatten sass). Just as Meyer has thrown a veil of ambiguity about the Diana of Dante's narrative, making it impossible for the reader to penetrate to certain of her feelings and motives, so here he throws a veil of shadow about the one who sits as Dante's model, with the result that her companions cannot clearly perceive her physical form and the play of her features as she listens to the story. As to the other variants shown above, in B. Meyer represents Can Grande's friend, Antiope, as sitting in the full light (vollbeleuchtet). This is a further bit of symbolism, for the character of her likeness, the Antiope of Dante's story, is also "vollbeleuchtet," that is, patent to the reader. The remaining changes were made evidently to adjust the sentence structure to the new words.

Another change in characterization emphasizes a trifle

more strongly the demonic-religious fanaticism of Moncada, the Loyola-figure in Die Versuchung des Pescara:

<u>D.R.</u> Ein vornehmer Mann [Moncada] in Jahren, halb Mönch, halb Krieger, mit einem bronze- farbenen Kopfe und <u>grossen</u>, <u>aber harten Zügen</u>, "Pescara," 167, 15-17.	<u>B.</u> tiefen, unergündlichen 133, 8-9.
--	---

Es ist höchst wahrscheinlich, dass der König selbst sein Opfer bezeichnete, wenn auch nur mit einem halben Wort oder einer <u>Gebärde</u>, die Ausführung seines geheimen Spruches aber <u>übergab er einem jungen Menschen</u>, den er um sich hatte. . . . "Pescara," 172, 5-9.	 kurzen Gebärde, übernahm ein junger Mensch, 146, 13-14.
--	--

In the latter passage the speaker, Pescara, is referring to the assassination of his father years before by Moncada. In B. Meyer emphasizes Moncada's willingness to do the deed, even though his victim was innocent of the suspected treason.

<u>D.R.</u> " . . . ein . . . Volk mit einem gesegneten, zwiefach in Heidenblut getauchten Schwerte . . .!" "Pescara," 191, 7-8.	<u>B.</u> getauften 199, 13.
---	---

Moncada is here speaking of the Spanish nation and its wars. Instead of referring to its sword as "dipped" in pagan blood, as in D.R., he refers to it as "baptized."

In the later version of Die Versuchung des Pescara Meyer carries his idealization of Pescara a little further:

<u>D.R.</u> Und dann hatte der Kaiser Sora und Carpi den stolzen Colonnen . . . geschickt, nicht seinem Feldherrn [Pescara], welcher ebenfalls einen <u>begehrlichen</u> <u>Blick</u> danach geworfen. "Pescara," 17, 2-4.	<u>B.</u> begehrlichen Blick 45, 11-13.
---	---

Although the historical Pescara had the reputation of being greedy, Meyer prefers not to apply such an epithet to his hero, but applies it instead to Pescara's rivals.

D.R.
Es erschreckte sie [Victoria
Colonna] der hohe Ernst der
geliebten . . . Züge [of
Pescara].
"Pescara," 164, 4-5.

Dann empfing er [Pescara] den
Herzog. . . .
"Pescara," 191, 43.

Den Rest der Zeit benützte er,
um seine geheimen Papiere zu
sichten: was sich um einen
Mächtigen dreht, eine Welt von
Schlechtigkeit. Er vernichtete
das Meiste Er hatte
sich ein glimmendes Kohlenbecken
bringen lassen, in dessen bläu-
licher Flamme er die Brief-
schaften verbrannte.
"Pescara," 191, 44-192, 3.

B.
heilige
124, 15.

er vor seinem
flackernden Kaminfeuer, das
an einem Herbstabende nicht
fehlen durfte,
201, 17-18.

Meiste, es in den Herd
werfend. . . . Auch das Ge-
heimtschreiben des Kaisers
sollte verschwinden, doch seine
Asche nicht mit der übrigen
sich vermengen. Er liess ein
glimmendes Kohlenbecken
bringen, in dessen bläulichen
Flämmchen er den Brief seines
Kaisers verbrannte.
201, 22-202, 5.

In the last two passages the chief alteration, which made
the others necessary, is the burning of the Emperor's note sepa-
rately from the remaining papers. Meyer thus emphasizes Pescara's
deep reverence for his master.

Style

In respect to style Conrad Ferdinand Meyer is one of the
outstanding writers of German literature. While he has other
qualities of excellence, his style constitutes his chief claim to
permanence of appeal. Yet his preeminence in this regard did not
come without a great amount of revising and polishing. Between
D.R. and the final text Meyer has made close to two thousand
changes for stylistic purposes alone. These make up the over-
whelming majority of the variants between the two texts. He in-
troduces them for a variety of purposes. Let us look at some
representative examples.

Good Usage: The Elimination of Foreign Words.--Meyer

introduced a number of changes to attain better usage. A few of these eliminate foreign words. The rarity of such words in his works has been noted by Korrodi, who says, "Mit einem grossen Stil konnte er Fremdwörter . . . nicht mehr vereinbaren."¹ Eduard Engel speaks of Meyer as one of the linguistically purest writers of German.² I give two of the changes by which Meyer avoids using foreign words:

<u>D.R.</u>	<u>B.</u>
Friedrich hätte . . . in lästerlicher Anspielung auf die Eucharistie den Dreireim zum Besten gegeben. . . .	heilige Speise
"Mönch," XXXVII, 344, 9-11.	63, 19.
Da kniete, um den Todesstreich zu empfangen, ein schöner Ephebe. . . .	Knabe
"Mönch," XXXVIII, 17, 38-39.	138, 20.

The person referred to is a youth, not a boy. Ephebe would therefore be correct here. Because it is a foreign word, however, Meyer avoids its use by the substitution of Knabe in the Swiss sense of "youth." He very probably did not realize at the moment that he was using a provincialism, and that the word might therefore be momentarily misinterpreted by many of his German readers.

Elimination of Dialectal or Provincial Elements.--Meyer's works contain few dialectal³ or provincial elements. A glimpse of him freeing his stories from such traces is to be caught from

¹Op. cit., p. 57. Korrodi lists most of the variants for the avoidance of foreign words.

²Deutsche Stilkunst (31st ed.; Leipzig and Vienna, 1931), p. 151.

³Cf. Lina Frey's comment, "Der Dialekt hat ihn in keiner Weise beeinflusst," "Conrad Ferdinand Meyer's Gedichte," D.R., LXIX (1891), 415, and Arthur Burkhard, "The Language of Conrad Ferdinand Meyer's Lyric Poems," JEGP, XXX (1931), 544.

a half-dozen variants. Two of these follow:

<u>D.R.</u> Germano . . . beendigte das Briefchen. . . . "Monch," XXXVII, 344, 44.	<u>B.</u> Schreiben 65, 17.
--	--

Meyer here avoids the diminutive, the frequent use of which is Swiss. Although in his verse he uses it with moderation, he seldom allows it to appear in his prose.¹

<u>D.R.</u> Weil er Dein Mailand dem Borbone <u>zuhalten will</u> "Pescara," 3, 19-20.	<u>B.</u> zudenkt 7, 1.
--	--

Zuhalten in the sense in which it is here employed, namely, "to throw into a person's way," "to put a person in the way of getting," is Swiss.²

Only two changes introduce rather than eliminate Swiss peculiarities of speech. One--Ephebe to Knabe--I have already shown. The other follows:

<u>D.R.</u> Der Lauenburger, <u>den Blicken</u> nur des Königs ausweichend "Page," 13, 1-2.	<u>B.</u> die Blicke 305, 4.
---	---

The use of the accusative rather than the dative after the verb ausweichen is especially Swiss.³ Now in the other occurrences of this verb that I have noticed in the Novellen examined in this study, Meyer uses the dative case in both D.R. and B.⁴ In view of this, and of the general desire which Meyer shows of

¹Cf. Burkhard, ibid., p. 545.

²Cf. Muret-Sanders, Encyclopaedic English-German and German-English Dictionary (Unabridged and revised ed.; Berlin-Schöneberg, 1906).

³Cf. ibid.; J. Ernst Wülfing, "Sprachliche Eigentümlichkeiten bei Conrad Ferdinand Meyer," Zs. f. d. dt. Unterr., XIV (1900), 310; and H. Stickelberger, "Zu den sprachlichen Eigentümlichkeiten bei C. F. Meyer," ibid., p. 781.

⁴Cf. for example "Heilige," D.R., XXI, 194, 39; B. 58, 9; and "Heilige," D.R., XXI, 204, 13; B. 83, 21-22.

avoiding dialectal or provincial forms, it seems certain that he simply forgot momentarily that the dative is the regular form.

Elimination of Archaic or Obsolete Forms.--A few changes eliminate archaic or obsolete forms. An example follows:

<u>D.R.</u>	<u>B.</u>
Fünfzehn . . . Klosterjahre liegen zwischen unserer Kind- heit und heute. Nicht dass wir <u>derweile</u> unser Wesen geändert hätten. . . .	inzwischen 56, 19.
"Mönch," XXXVII, 341, 31-33.	

Elimination of Colloquial Elements.--In about a half-dozen instances Meyer avoids more or less colloquial expressions. I give two examples:

<u>D.R.</u>	<u>B.</u>
Ich bin auch <u>so</u> ein Familien- papa. . . .	solch
"Page," 22, 13-14.	231, 12-13.

So ein probably seemed objectionable to Meyer as coming from the lips of so high a personage as Wallenstein. Would not the latter have used in conversation, however, just such an expression?

<u>D.R.</u>	<u>B.</u>
Während ein Gefolge von Hörlingen . . . sich in gemessener Ent- fernung hielt . . . halb mit dem Hintergedanken . . . der Messe zu <u>entwischen</u>	entkommen
"Richterin," 1, 10-14.	272, 4-5.

Elimination of Abbreviations.--Wherever abbreviations stood in the earlier version Meyer wrote out the full words in the later. The instances where this was necessary were few. One of the variants follows:

<u>D.R.</u>	<u>B.</u>
Dieser . . . <u>Gocciola</u> , d. h. das Tröpfchen	das heisst
"Mönch," XXXVII, 322, 6-8.	3, 14.

Improvement of Grammar and Syntax.--Occasionally a change effects better grammar or syntax. A few examples of this follow:

<u>D.R.</u>	<u>B.</u>
Das Harren und seine Verkleidung mochte das Löwenherz verdrossen haben. . . .	mochten 183, 5.
"Heilige," <u>IXII</u> , 6, 32.	

Daran erkannte Paulus den Engel, weil er für seine Mühe kein Trinkgeld verlangte. . . .	dass 224, 19.
"Plautus," 172, 5-6.	

In the latter passage the construction of the first version of the sentence is mixed.

<u>D.R.</u>	<u>B.</u>
Dann zog das Weibchen--ich weiss <u>nicht</u> zähneklappernd oder zähne- knirschend--einen . . . Schlüssel . . . hervor. . . .	nicht ob 247, 11.
"Plautus," 180, 21-23	

The original version is so elliptical as to be disturbing to the reader.

<u>D.R.</u>	<u>B.</u>
"Hochzeit lässt hier nicht auf sich warten, <u>ich glaube</u> ." Er beleckte sich die Maulwinkel.	glaub' ich." 45, 5.
"Mönch," <u>XXXVII</u> , 337, 23-24.	
"Läutet dort Maria in valle?" Sie wies ein im Thale schim- merndes Kloster.	wies auf 394, 8.
"Richterin," 180, 12-13.	

The absence of a preposition after weisen when the latter means, as here, "to point" is not current German usage.

Beauty of Expression: Beauty of Idea.--The beauty of Meyer's style is well known. The collation of the respective texts shows considerable development in this regard. In almost two hundred instances the variants illustrate the poet's progress toward both beauty of idea and acoustic beauty.¹ Let us look first at some of the variants through which he achieves more attractive expression as to idea. In a few cases he does this by

¹Cf. Erich Everth's words, "Von wundervoller Arbeit ist die Wortkunst Meyers. Jede Silbe wählt er sorglich nach dem Klang wie nach dem Sinn," op. cit., p. 15.

eliminating words which he regards as crude or distasteful, for example,

D.R. Da warf der Unbändige . . . ein loses Spottwort über <u>mein</u> <u>deutsches Gemüth</u> unter sie. .	meinen schwäbischen Seufzer 177, 25.
---	---

"Heilige," XXII, 4, 32-34.

The original manuscript which Meyer sent to the Deutsche Rundschau must have contained an even stronger form of this passage than the version which actually appeared and is given above, for Rodenberg wrote to Meyer as follows:

Alsdann lassen Sie . . . den abreisenden Provençalien ein Spottwort auf das deutsche Gemüth entfahren, welches mir ein wenig gar zu unsauber vorgekommen ist. Glauben Sie mir, es macht keinen guten Eindruck! Ich habe daher diese Zeile beseitigt.

Meyer accepted this criticism, explaining the original occurrence of the objectionable epithet with the statement, "Das wüste Wort des Provençalien sollte nur den in dem Poeten den Teufel witternden Chorherrn motivieren."¹ He subsequently decided that even the words mein deutsches Gemüth might give offense to some of his German readers, and therefore further softened the idea by substituting meinen schwäbischen Seufzer.

D.R. "Bei den <u>Waden</u> der Mutter Gottes," schrie das freche Weib- chen. . . . "Plautus," 173, 31.	B. Zöpfen 228, 22.
---	-----------------------------------

Meyer thinks that Waden is too familiar, even from the lips of Brigittchen von Trogen.

In over a score of instances Meyer eliminates words which he considers too prosaic, substituting for them more elevated, unusual, or poetic expressions. His decided preference for the latter, not only in his verse but also in his prose, has been

¹Cf. Meyer-Rodenberg Briefwechsel, pp. 51-52.

discussed rather comprehensively by Arthur Burkhard, in the chapter of his book on Meyer entitled "The Grand Style and Manner."¹

I give a few characteristic variants:

<u>D.R.</u>	<u>B.</u>
Zwei von der <u>Flamme</u> abwechselnd beleuchtete <u>schöne</u> Frauen "Mönch," XXXVII, 321, 4.	blühende 1, 6.
"Herr," <u>flüsterte</u> der Jude, "meinetwegen . . . darf der Er- lauchte . . . nicht unvermählt bleiben. . . . "Mönch," XXXVII, 334, 10-14.	lispelte 36, 9.
Dort vertändelst Du <u>einen Schock</u> Monde. . . . "Mönch," XXXVII, 340, 39.	den Reigen eines Jahres 54, 13.

Especially in the last of these changes the substituted expression is much more attractive.

<u>D.R.</u>	<u>B.</u>
Ich bäte Dich, <u>ihr auf den Zahn</u> <u>zu fühlen.</u> . . . "Richterin," 8, 25-26.	ein Wort mit ihr zu reden 290, 18.

As to sense, either of the two expressions fits the context. Korrodi is undoubtedly correct in saying of this variant: "Die Wendung [the earlier] empfindet er [Meyer] in dem Stilgebilde 'der Richterin' als vulgär."²

<u>D.R.</u>	<u>B.</u>
Mit jeder Miene, jeder Bewegung hat mich der vom Wirbel zur Zehe Hochmüthige <u>beleidigt!</u> Seine Kälte verachtet mich, und seine Verbeugungen spotten <u>meiner.</u> <u>Der vollendete fürstliche Hohn!</u> "Pescara," 169, 33-36.	beleidigt! Nichts als Hohn! meiner. 139, 21-23.

The change in the wording of the exclamation Der vollendete fürstliche Hohn was probably indirectly caused by Rodenberg's criticism of the passage as it appeared in the manuscript sent by Meyer to the Rundschau. Rodenberg made the following comment to

¹Conrad Ferdinand Meyer. The Style and the Man (Cambridge, Mass., 1931), pp. 28-65. This work is cited as C.F.M.

²Op. cit., pp. 57-58.

Meyer: "'Der reine fürstliche Hohn' klingt mir etwas zu banal."¹
Evidently agreeing, Meyer substituted--still in the manuscript--
vollendete for reine. Even then the expression seemed too banal,
however, and he therefore made another, final change to the B.
reading, Nichts als Hohn.

D.R.

Dieser seltsamen Macht welcher
Lucrezia von jung an aus be-
grabenden Wellen gehoben und
an zerschmetternden Abgründen
vorüber geleitet hatte
"Borgia," 176, 27-28.

B.

wie auf Schwingen über zer-
schmetternde Abgründe hinweg-
getragen
168, 22-23.

In the later version the idea is expressed much more poetically.

Beauty of Sound.--Of the alterations which Meyer makes for beauty of style, the great majority aim at a more pleasing acoustic effect. The high tonal quality of his works in their final form is recognized.² He makes considerable progress in this respect from D.R. to B. He does so in various ways. In two cases he introduces rhythmic plays on words,³ for example by the following variant:

D.R.

Es gibt deren, die in den Würfeln des Zufalls einen Plan, und in jedem Unheil eine Schuld wittern, doch das sind Wahnsinnige oder selbst falsche Spieler. . . .
"Richterin." 23. 15-17.

B.

jedem

Zufall
Unfall
oder selbst Betrüger
331. 11-13.

Unfall

Betrogene

Dieser [Dante] antwortete: "Ich
entwickle meine Geschichte aus
einer Grabschrift."
"Mönch." XXXVII, 324, 10.

"Ich entwickle meine Geschichte aus einer Grabschrift," gab dieser langsam betonend zur Antwort.
8. 22-23.

The variant just above is a particularly good illustration

¹Meyer-Rodenberg Briefwechsel, p. 255.

²Cf. Everth, op. cit., pp. 16-22.

³Cf. Korrodí, op. cit., pp. 61-62.

of the delicate feeling of the artist. The introduction of the idea of Dante's slow intonation is, in view of his words, in itself a great improvement, and the substitution of the three words, gab . . . zur Antwort, for the one, antwortete, slows up the tempo further, so that the sentence becomes a bit of solemn, stately music.

D.R.
So liess dieser es gut sein, und
sich des andern Befehles des
Tyrannen, den Mönch unter die
Leute zu bringen, erinnernd,
fragte er lustig: "Ist für den
Ehereif gesorgt, Astorre?"
"Mönch," XXXVII, 349, 41-43.

B.
Tyrannen erinnernd, den Mönch
unter die Leute zu bringen,
79, 9-10.

This change produces an easier, smoother flow of sound.

In his discussion of the euphony of Meyer's language Everth makes the following comment: "Lässige Wiederholung gleicher und ähnlicher Laute, die das Gepräge beeinträchtigt, wird vermieden, die Sprachwerkzeuge sind vielseitig beschäftigt, immer wieder durch andere Einstellungen angeregt, so dass sie nicht ermüden, sondern sich geschmeidig und geräumig fühlen."¹ Meyer's striving for this quality, variety of sound, is abundantly illustrated in the variants from D.R. to B. They number about one hundred and fifty. Thus, in a few cases he avoids alliteration. I give one example:

D.R.
Ein . . . Weib trug es . . .
und stürzte doch unter ihm
zusammen, wie die derb in dem
Gewande sich abzeichnenden
Kniee zeigten. . . .
"Plautus," 174, 26-28.

B.
im
231, 10.

In addition to preventing the triple occurrence of the initial letter d within four consecutive words, the change also shortens a bit the rather long substantive phrase.

¹Op. cit., p. 19.

In several variants, one of which follows, the poet avoids too frequent repetition of the same syllable:

<u>D.R.</u> Der Kanzler aber war <u>innerlich</u> zu Kräften <u>gekommen</u> und seines Pfades <u>gewiss</u> geworden. . . . "Heilige," <u>XXII</u>, 8, 20-21.	<u>B.</u> Willens wieder mächtig sicher 187, 18-19.
---	--

In the great majority of the changes for variety of sound, Meyer eliminates the repetition of the same words. Some examples follow:

<u>D.R.</u> Der Spötter wies . . . der jungen Ritterschaft ein neues Blatt <u>seines</u> Büchleins. . . . "Heilige," <u>XXI</u>, 361, 18-19.	<u>B.</u> seiner Schildereien 143, 23.
---	---

Since the word Büchlein occurs once shortly before and three times soon afterwards, Meyer here substitutes Schildereien.

<u>D.R.</u> Ich . . . begann <u>den Aulularius</u> zu lesen. . . . "Plautus," 182, 40-41.	<u>B.</u> die Topfkomödie 253, 16-17.
--	--

Although the nearest other occurrence of Aulularius is eighteen lines above, Meyer nevertheless prefers for variety's sake to use another word.

<u>D.R.</u> Er . . . schlug mit dem . . . Weib die Strasse nach der Stadt ein, deren Thürme und Kuppeln auf dem blauen Himmel wuchsen. <u>Die Strasse</u> war bedeckt mit Hundertern. . . . Die Beiden schritten . . . in der Mitte <u>des</u> <u>Weges</u>. . . . "Mönch," <u>XXXVII</u>, 327, 3-7.	<u>B.</u> Der Weg der Strasse 16, 23-17, 6.
---	--

Meyer here prevents the second phrase die Strasse from following too closely upon the first.

<u>D.R.</u> <u>Jetzt</u> aber, <u>Gevatter</u>, da ich mich von dem Vorwurfe der Raub- gier gereinigt habe, darf ich an den Mönch ein paar weitere Fragen richten? "Mönch," <u>XXXVII</u>, 332, 18-19.	<u>B.</u> Nun 31, 12.
---	--------------------------------------

Jetzt occurs shortly below this passage.

D.R.
Auch kann ich Deiner nicht ent-
behren. Du bist der Stadtmönch
von Padua. . . .
"Mönch," XXXVII, 333, 44.

B.
Ich und Padua können dich
nicht entbehren!
35, 19.

Korrodi interprets this change as made to achieve a more compact, forceful sentence,¹ and such a purpose probably did have its influence. But in eliminating the phrase der Stadtmönch von Padua Meyer probably also, or perhaps only, wished to avoid its twofold occurrence, for he had already used it earlier in the story.²

D.R.		B.
Der Mönch küsste . . . die Wange	Er	
des Ohnmächtigen. . . .		
"Vater," bat der Mönch. . . .		Astorre
"Mönch," XXXVII, 334, 19-25.	36, 21-37, 7.	

Before the introduction of these variants, the word Mönch had appeared five times within eleven lines.

D.R.		B.
Er [Gocciola, the court fool] be-		
leckte sich die <u>Maulwinkel.</u> . . .		Mundwinkel
"Mönch," XXXVII, 337, 24.	45, 5-6.	

Meyer has already used the word Maul in reference to Gocciola. Even though it occurs near the beginning of the story, he does not wish to use it again.

D.R.		B.
Die vereinigten Hände . . . <u>die</u>		
für den Wirth ein Geheimnis ge-	49, 3.	welche
blieben waren		
"Mönch," XXXVII, 338, 38-39.		

The double occurrence of die is avoided. Everth believes that Meyer's fondness for the relative welcher results from his realization of the value of full-toned words.³ Meyer's great

¹Op. cit., p. 61.

²"Mönch": D.R., XXXVII, 327, 15; B. 17, 17.

³Op. cit., pp. 20-21.

desire for variety of word-form seems to me a more probable motive for using welcher so often. In the following variant he eliminates welcher in favor of der for just this purpose:

D.R. Es war Pescara, <u>welcher</u> seine Hand auf die durchschimmernde Wunde legte. . . . "Pescara," 26, 23-24.	B. der 72, 8.
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Welcher occurs shortly before.

D.R. "Gegen Deinen Ring an dem Finger dieser Diana zeugt <u>dieser</u> <u>andere</u> und zuerst <u>gegebene</u>. . . <u>Diesen</u> Ring hier hast Du meinem Kinde . . . an den Finger ge- streift!" "Mönch," XXXVIII, 2, 40-44.	B. . . . ein anderer gegeben Den 97, 1-5.
---	--

The too frequent repetition of the word dieser is avoided.

D.R. "Ein eitles Weib, dem ein Leben feil ist für einen Schmuck, das hat mehr Sinn," <u>sagte</u> die Richterin . . . "Ich will den Höfling mit Byzantinern lösen," sagte sie. . . . "Nein, das will ich nicht," <u>sagte</u> die Richterin. . . . "Richterin," 14, 17-25.	B. meinte sprach 307, 4-16.
Verhöhnst Du mich?" <u>sagte</u> <u>Wulfrin</u>. . . . "Richterin," 24, 1.	fuhr er auf 333, 6.

Wulfrin occurs shortly before. So does sagte, twice.

Burkhard, noting that Meyer seldom introduces dialogue with the ordinary verb sagen, interprets him as seeking in each case to be precise and specific.¹ This is certainly one of Meyer's reasons. But at the same time, for example in the variants just shown, he is also striving for variety of sound.

D.R. "Eine Predigt Savonarola's," liess sich der schöne <u>Lälius</u> vernehmen. . . . "Pescara," 9, 13.	B. Lelio 23, 12.
---	---

¹C.F.M., p. 70.

In order to prevent monotony Meyer occasionally even varies the spelling of a personal name. The name given above is spelled throughout D.R. as Lälius, but in the final text sometimes as Lälius, again as Lelio. The device seems, to be sure, somewhat forced.

D.R.
Möchte er sie, als der Grösste
unserer Geschichte, fassen und
ergreifen. . . .! Möchte sie
auf seinem Haupte zur Wahrheit
werden!
"Pescara," 13, 25-28.

B.
Möge
35, 14.

Meyer here uses different tenses in the same sense in order to gain the desired variety of sound.

Clearness: Spacing.--Meyer introduces over two hundred changes for clearness. About half of these consist in the introduction of double spaces between parts of the stories which are distinct units, to make easily perceptible the integral character of these units. As Meyer remarked, after stating his intention of using this device in B. of Der Heilige, "Das Procédé erleichtert das Verständnis ungemein. . . ."¹ Two examples follow:

D.R.
"Jetzt komme ich [Hans the
Crossbowman] zu reden auf ein
Geheimnis der Ungerechtigkeit,
das . . . die Grabschaufel ist,
die Herrn Thomas und Herrn
Heinrich, Einen nach dem Andern,
seine Grube gemacht hat."

Hans der Armbruster faltete
mechanisch die starken alten
Hände, als hätten auch sie mit
dieser Schaufel begraben.
"Heilige," XXI, 196, 21-26.

B.
seine Grube gemacht hat."
Hans der Armbruster faltete
62, 16-17.

Meyer here sets off a part of the frame of the Novelle--Hans der Armbruster . . .--from the narrative itself. He does this regularly in the later version of Der Heilige and Die Hochzeit des Mönchs.

¹Br., I, 333.

D.R.

Endlich verschwand ihm
Alles in Angst und Nacht.
Eines Morgens, nach Monaten,
erwachte er mit bis auf das
letzte Mark verzehrten Kräften,
aber trotz seiner Todesschwäche
mit völlig klaren Sinnen.
"Borgia," 164, 39-41.

B.

Alles in Angst und Nacht.

Eines Morgens, nach
Monaten,
133, 13-15.

The second paragraph begins a new scene.

Paragraphing.--Meyer often achieves clearness, especially
in the later Novellen, by altering his paragraphing to outline
more accurately the different topics. Sometimes he divides one
paragraph into two. An example follows:

D.R.

"Sei nur getrost, Gnaden-
reich," versicherte Wulfrin,
"die Sache ist abgemacht." Hätte
einer der Gewaltthätigen, welche
auf den rhätischen Felsen nisteten,
begehrlich nach Palma gegriffen,
Wulfrin möchte ihm ins Angesicht
getrotzt und das Schwert aus der
Scheide gerissen; aber Graciosus
war zu harmlos, als dass er ihm
hätte zürnen können. Und er selbst
fühlte sich mit einem Male von
einem dunkeln Schrecken getrieben,
die Schwester zu vermählen.
"Richterin," 167, 44-168, 4.

B.

"die Sache ist abgemacht."
Hätte einer der Gewalt-
thätigen, welche
359, 12-13.

The content of Hätte einer . . . is a distinct unit.

Sometimes Meyer combines paragraphs which together form a
unit. One of the variants follows:

D.R.

"Jener. Hernach gab mich der
Judex seinem Reisigen Lupulus zur
Ehe. Ich bequeme mich und doch--"
sie hielt inne, um das reine Ohr
Stemma's nicht zu beleidigen.
Die Richterin half ihr und
sagte ernst und traurig: "Und
doch warest Du das Weib des
Todten."
"Richterin," 15, 44-16, 4.

B.

Stemmas nicht zu beleidigen.
Die Richterin half ihr und
311, 15-16.

The first section of this passage is not in itself impor-
tant, but introductory to the second. Meyer therefore unites it
with the latter.

Other Changes.--In addition to spacing and changes in paragraphing, Meyer uses in ninety cases various other means of achieving clearness. In a few of these he alters his punctuation. An example follows:

D.R.
"Von wem ist dieser Vers,
Armbruster, Du warst ja ein
Cleriker?"
"Heilige," XXI, 358, 39.

B.
Armbruster?
Cleriker!"
136, 3-4.

The reader might take both of the clauses in D.R. to be interrogative. In B. Meyer makes it impossible for him to do this.

Occasionally Meyer attains clearness by changing the word order within given sentences. A few examples follow:

D.R.
Die kalten Gedanken . . . arbeiteten . . . daran herum, aus welchem Grunde der Kanzler sein unseliges Kind Grazia habe nennen müssen.
"Heilige," XXI, 206, 21-23.

B.

habe Grazia
89, 18.

The reader of the earlier version might momentarily make the mistake of thinking that Grazia is in apposition with Kind. In the later text the meaning is instantly clear.

D.R.
Der Vater, der ein starker und beherzter Mann war, hätte früher oft einen schwächtigen, furchtsamen Handelsherrn, nicht zu seinem Schaden, über das Gebirge begleitet. . . .
"Plautus," 176, 9-11.

B.

früher,
nicht zu seinem Schaden, einen Schwächtigen, furchtsamen Handelsherrn zu wiederholten Malen
235, 20-21.

The shift in the position of the phrase nicht zu seinem Schaden makes clear the reference of seinem.

D.R.
In demselben Momente hatte sie [Corinna] Leubelfing . . . am Arme gepackt. . . .
"Page," 14, 6-7.

B.

Leubelfing
sie
308, 8-9.

The intended meaning is that Leubelfing seized Corinna's arm.

Meyer often alters the wording itself, for example in the

D.R.
". . . . Beurlaube die Göt-
tinen"--er meinte wohl die
neun Schwestern--
"Mönch," XXXVII, 321, 24-25.

B.
Musen
2, 19.

Ihr Kind, die Antiope, welches
sie vergöttert und dessen Ver-
heirathung sich im Mittelpunkte
ihrer Phantasie dreht,
"Mönch," XXXVII, 348, 23-24.

das von
ihr vergöttert wird
75, 8.

From the first version of the latter sentence one cannot
know whether sie is the subject of the verb or its object.

D.R.
Da er in den Schlund hinabstieg,
wo der Strom wüthete, und im
Gestrüppe den Pfad suchte,
"Richterin," 171, 20-21.

B.
und er
368, 17

This variant is an illustration of the meticulousness
which characterizes some of Meyer's changes. Although the reader
would almost certainly interpret the person--er--not the stream,
as searching for the path, Meyer introduces a second er to make
such interpretation unavoidable.

D.R.
"Die Kaiserliche Majestät wünscht
sehr, dass die Hoheit zurücktrete
aus der neuen Liga, die sie mit
. . . dem heiligen Marcus abge-
schlossen hat. . . ."
"Pescara," 5, 25-28.

B.
der Republik Venedig
13, 4.

Meyer feels, undoubtedly correctly, that some of his
readers would not be acquainted with the epithet "St. Mark"--among
the Venetians synonymous with the Republic--in the sense of
"Venice."

D.R.
Victoria hatte den Knaben ge-
meinsam mit ihrem jetzigen Gatten
aus der Taufe gehoben als ein
fünfzehnjähriges Mädchen.
"Pescara," 24, 1-3.

B.
Der fünfzehnjährige Pescara
und die gleichaltrige Victoria
hatten den Knaben gemeinsam
aus der Taufe gehoben.
65, 11-13.

In B. the possible ridiculous interpretation of the sen-
tence, caused by the dangling phrase, als . . . Mädchen, is
avoided.

D.R.

Hier stand in der Mitte auf einem verwitterten Marmor ein eherner Cupido, der sich mit zerrissenen Flügeln und verschütteten Pfeilen in Fesseln wand, und hier in der Runde . . . pflegte die Gemahlin Herzog Alfonso's [Lucretia Borgia] in der Sommerzeit Hof zu halten.
"Borgia," 15, 12-16.

B.

wand. Dieses Bild sagte in der wunderbar freien Sprache des Jahrhunderts, dass für die verheiratete Lucrezia die Zeit der Leidenschaft vorüber sei,
43, 20-23.

In B. Meyer makes the symbolism, implied in the earlier text, certain of interpretation.¹

D.R.

Einen derselben [his letters] hielt er [Ippolito] sinnend in der Hand, da der Herzog eintrat. Er kam von . . . Ludovico Moro.
"Borgia," 165, 40-41.

B.

Das Schreiben
136, 7.

Preciseness: Specificness.--One of the qualities contributing most to Meyer's preeminence as a stylist is his preciseness. As Korrodi remarks,² "Die Theorie des 'mot significatif' ist in seiner Kunst Tat geworden." Korrodi notes further, giving a few examples, that a distinctive feature of Meyer's work of polishing results from the latter's conviction that not just any word, but only one can express a given thought. My study fully bears out this statement. About four hundred of the variants between D.R. and B. illustrate Meyer's constant striving for preciseness. In over a hundred of these he substitutes specific for general expressions.³ Some representative examples follow:

D.R.

Wir halfen uns, wie wir konnten und passten an den Wegen, wo etwas vorüberkam.
"Heilige," XXI, 175, 37-38.

B.

lauerten
19, 11.

¹Cf. Weishaar, op. cit., p. 15.

²Op. cit., pp. 56-57.

³Burkhard has noted (C.F.M., chap. iii) Meyer's preference for the specific.

By substituting the more definite lauerten, "lurked," for passten, "waited," Meyer more accurately expresses the intended meaning.

D.R.
Da vernahm man aus der Ferne
ein wunderliches Getön. Es
war eine fromme, einfältige
Litanei. . . .
"Heilige," XXI, 361, 28-29.

B.
einen wunderlichen Klang.
144, 13.

As the context shows, it is music to which reference is here made. But Getön can mean not only "(musical) sound," but also "din." Meyer therefore rejects it for Klang, which is ordinarily used only in reference to musical sound.

D.R.
Du Zweideutiger [Thomas Becket]!
"Heilige," XXII, 16, 36.

B.
Doppelzüngiger!
210, 12.

The context shows that the speaker thinks Becket "double-dealing, deceitful." Although zweideutig includes this meaning, it can also signify "ambiguous." Meyer consequently replaces it by the more specific doppelzüngiger.

D.R.
Vom Volke groß gescholten,
beganng das "Brigittchen von
Trogen" derb wieder zu
schelten. . . .
"Plautus," 187, 14-15.

B.
tapfere Brigitt-
chen
266, 1-2.

Meyer often introduces a characterizing adjective before a noun.

D.R.
Das Verschen . . . wurde nur
von mir und Eurem Petrus ge-
hört. . . .
"Mönch," XXXVII, 344, 32-34.

B.
haben nur
vier Ohren gehört, die meinigen
und die Eures Petrus
65, 3-5.

Dann bog sie sich . . . und
suchte mit beiden Händen der
Göttin den Ring gewaltsam zu
entreissen--
"Mönch," XXXVIII, 26, 23-24.

dem
Finger
163, 3.

Wulfrin blickte auf den jungen
Nacken. Er . . . berührte ihn
mit dem Munde.
"Richterin," 169, 38-39.

den Lippen.
364, 12.

The variants given above illustrate Meyer's fondness for singling out for designation parts of the body rather than the whole body, and smaller parts for larger.¹

Often a more particular kind or manner of action is specified in the later version, as in the following changes:

<u>D.R.</u> "In Batova," <u>formulirte</u> der gereizte Alsatier, "Mönch," XXXVII, 346, 42.	<u>B.</u> krähte 71, 13.
---	---

Formulirte is indefinite and colorless, krähte specific and descriptive.

<u>D.R.</u> "Schwatze nicht," <u>sagte</u> die Richterin. . . . "Richterin," 16, 29.	<u>B.</u> gebot 313, 6.
--	--

Meyer has at his disposal the large number of over two hundred and fifty such alternatives for the general verb sagen.²

<u>D.R.</u> "Ezzelin," antwortete sie, "Mönch," XXXVIII, 22, 31-32.	<u>B.</u> sie bitter, 152, 12.
"Beim Daumen des Papstes," <u>johlte</u> Serapion, "das thuen wir!" "Mönch," XXXVIII, 25, 9-12.	jubelte 159, 14.

Jubelte tells us exactly how Serapion felt.

<u>D.R.</u> Den sie Ascanio <u>nannten</u>, "Mönch," XXXVII, 322, 17-18.	<u>B.</u> Der 4, 4.	hiess,
---	--	---------------

The earlier version of the passage might indicate either that the young courtier was being called Ascanio merely by the people present or that Ascanio was his Christian name. The latter is the case. The form in B. is thus more explicit. The reader would of course understand what was meant from the earlier text, but Meyer prefers preciseness for its own sake.

¹Cf. Burkhard, C. F. M., pp. 85-94.

²Cf. ibid., p. 71.

D.R.
 "Hinter der Stadtbürg der
 Vicedomini dehnte sich . . .
 ein . . . Bezirk . . . so ge-
 räumig, dass er . . . Ein-
hegungen für Hirsche und Rehe
 . . . enthielt.
 "Mönch," XXXVII, 338, 4-8.

B.
 Gehege
 47, 1.

That Einhegungen indicates game preserves is quite clear from the phrase für Hirsche und Rehe. The average writer, not so minutely critical as Meyer, would be satisfied with this word. Because, however, Einhegungen taken alone means merely "enclosures" or "fences," not connoting also the idea of preserves for game, as Gehege does, Meyer substitutes the latter word.

D.R.
 "Heute Nacht schlummert der
 Mönch Astorre neben seiner
 Gattin Antiope!"
 "Monch," XXXVIII, 25, 3-4.

B.
 "Ueber ein Kurzes
 159, 1.

The sentence in its earlier form might be interpreted wrongly as signifying present time.

D.R.
 "Wäre mein Alcuin nicht längst
 unter die Hebräer gerathen,"
 "Richterin," 3, 13.

B.
 gegangen,"
 276, 8.

The earlier version might indicate that the manuscript got into the hands of the Jews by chance or mistake, but Meyer wishes to make it quite clear that its owner, caring nothing for it, has willingly sold it.

D.R.
 ". . . Sie hat sich einen
solchen Ruf gemacht, dass
 ferneher durch Briefe und Boten
 ihr Weisthum gesucht wird."
 "Richterin," 7, 37-38.

B.
 einen
 Ruhm erworben,
 288, 20-21.

In B. the intended idea is expressed more explicitly.

D.R.
 "Ein Phantast wie Du, Kanzler,
 mit den wilden Sprüngen seiner
 Einbildungskraft ist dazu da,
 das Unmögliche zu erdenken und
 auszusprechen, das vielleicht
 näher betrachtet, nicht völlig

B.
 unbändigen
 33, 12.

unmöglich ist. Jetzt aber sei
still und lass die Vernünftigen
es beschauen. . . .
"Pescara," 12, 38-42.

The meaning intended here--easily inferred, to be sure,
from the context-- is: "Chancellor, you cannot control your imag-
ination; it often runs away with you." Although the word wilden
is thus not at all inappropriate, Meyer prefers the more specific
unbändigen.

D.R.
Sie mochte benachrichtigt sein
durch irgend ein Kind, das im
Reis auf der Lauer gelegen und
. . . voraus gelaufen war.
"Pescara," 182, 24-26.

B.
irgend ein Kind in
ein Reisfeld auf die Lauer
gelegt haben, das nun
175, 13-15.

The original version might indicate either that the Abbess
placed the child on watch or that the latter merely chanced to be
in the field. Meyer evidently intended from the first to convey
the former idea. In B. he expresses it specifically.

D.R.
Der Herzog rief nach einer
[torch], die ein Diener dem
Richter vortrug, welcher ihr
schwankend folgte.
"Borgia," 186, 30-31.

B.

wankend
197, 22.

Since schwankend can mean "hesitatingly" as well as "un-
steadily," it is eliminated.

Consistency with Situation or Character.--The majority of
the variants which Meyer introduced for preciseness achieve greater
consistency of the given expression with its situation or with the
character which it helps to describe. There are about two hundred
and seventy-five such changes. Some of them follow:

D.R.
Der . . . Wiederhall des Hufes
. . . weckte die drei Reisege-
fährten aus dem Schlummer. . . .
"Heilige," XXI, 173, 15-17.

B.

Halbschlummer
2, 5.

The three companions, man, horse, and dog, were proceeding
on their way, thus half rather than wholly asleep.

D.R.
Dort sprach der Adel ein und
unter ihm hatte der Armbruster
viele Gönner und Schuldner.
"Heilige," XI, 175, 37-38.

B.
Kunden
7, 13.

Hans the Crossbowman, himself of noble family, is in the
business of making crossbows and is in town in connection with
that business, particularly to collect debts. The word Kunden,
"customers," thus fits the situation better than the original
Gönner.

D.R.
Da höre ich plötzlich einen
misstönigen Schrei hinter mir.
Ich wende mich und sehe Aescher's
Rappen, sonst ein frommes Thier,
holzgerade aufgestiegen, mit
gestäubten Mähnen und wilde
Angst im starren Auge.
"Heilige," XI, 207, 35-38.

B.
einen
aufsteigen mit
plötzlich
in wilder Angst sich rückwärts
überschlagen.
93, 2-6.

The action of the horse results in its rider's death.
That it was for accuracy that Meyer introduced the idea of the
horse's throwing itself over backwards is proved by the following
words in one of his letters to Haessel:

Eben erhalte ich einen Brief von Dr Rochat, einem vortreff-
lichen Reiter, der die richtige Kritik macht (vid. Tod Aschers,
Bogen 6) von einem steigenden Pferde gleitend, gelange man
sanft an die Erde. Das Thier müsse sich überschlagen. Ich
stelle es Ihnen anheim, ob Sie die verbesserte Lesart, welche
ich, durch die Schwester schleunigst schicken werde, für den
definitiven Druck abwarten wollen oder nicht."¹

D.R.
Herr Richard Frappedür stieß
. . . seinen Stuhl zurück, dass
das Eichenholz stöhnte. . . .
"Heilige," 17, 5-6.

B.
krachte
211, 10.

Meyer probably feels that stöhnte is here too figurative
a word, especially in the mouth of a simple fellow like Hans, the
ostensible speaker.

¹Br., II, 95.

D.R.
Daran erkannte Paulus den Engel,
weil er für seine Mühe kein
Trinkgeld verlangte!
"Plautus," 172, 5-6.

B.
seinen Dienst
224, 19.

The angel presumably achieved the deed without difficulty.
The word Dienst, "service," is thus more appropriate here than
Mühe, "labor, pains."

D.R.
Ob aber Jene [the men present]
den frommen Betrug ahnten,
"Plautus," 187, 11.

B.
erriethen,
265, 20.

Since the deception has just been rather clearly exposed
and the men have shown strong suspicion by calling out "Bettel!
Gauklerin!" at its instigator, the later word, signifying greater
feeling of certainty, is more precise.

D.R.
Der . . . Spitzbube, der
Charnacé, larmte im Vorzimmer.
. . . Der König bat ihn dann
einzutreten. . .
"Page," 3, 18-20.

B.
liess
eintreten
276, 19-20.

The King would more probably "have him shown in" than
"ask him to come in."

D.R.
Ihr Geschwätze wurde von dem
Munde Dante's zerschnitten.
"Mönch," XXXVII, 323, 1-2.

B.
der
Rede
5, 19.

"Frommer Vater," wendete sie
[Diana] sich an Astorre,
"Mönch," XXXVII, 326, 37.

Bruder,"
16, 9.

The monk Astorre is a young man, and in the latter change
he is being addressed by his sister-in-law, an adult woman. From-
mer Bruder is thus the more natural expression.

D.R.
Drei Hindernisse erschwerten
die Brautschaft. . . .
"Mönch," XXXVII, 327, 37-38.

B.
eine
19, 1.

The reference is to a wedding in general, not to any
specific one.

D.R.
 "... Lass das Irdische!
 Deine Stunde ist da!"
 Diese versteckte Weigerung
 entzündete das letzte Leben
 des Alten. ...
 "Mönch," XXXVII, 334, 37-38.

B.
 verhüllte
 38, 3.

The refusal was veiled rather than hidden.

D.R.
 Dann blickte er erleichtert,
 ich hätte bald gesagt vergnügt,
 um sich. ...
 "Mönch," XXXVII, 335, 24-25.

B.
 fast
 39, 23.

Here Meyer, as not infrequently, rejects an expression which, although in common German usage, is not perfectly logical.

D.R.
 Der alte Vicedomini blieb ge-
 lassen.
 "Mönch," XXXVIII, 3, 42.

B.
 Pizzaguerra
 100, 1.

In this variant Meyer corrects a mistake. It is the elder Pizzaguerra to whom he refers.

D.R.
 Sarazenen mit ihren schlanken
 Berbern, in deren Mitte ...
Astorre und sein ... Weib auf
Maulthieren sassen,
 "Mönch," XXXVIII, 18, 16-17.

B.
 Astorre und sein ...
 Weib, die von Maulthieren ge-
 tragen wurden, umringend.
 140, 8-10.

Meyer improves the passage here by a delicate change. In referring to Astorre and Antiope, who are submissive prisoners, he appropriately uses the passive voice.

D.R.
 Er [Eccelino] suchte das Schicksal
zu verhindern, seinen Hengst zu
 stürzen und seine Fahrt zu bedrohen. 153, 11.
 "Mönch," XXXVIII, 23, 34-35.

B.
 verhinderte das

Eccelino was successful in his effort.

D.R.
 Dann hob sie [Palma] den gebadeten
 Becher ... und enträthseite den
 Elbenspruch. ...
 "Richterin," 11, 8-9.

B.
 buchstabirte
 298, 13.

Palma was not solving a riddle or mystery, but laboriously reading words which had become indistinct from age and wear.

D.R. B.
Das Mädchen lag . . . die Hand
auf das Herz gelegt. über
"Richterin," 18, 5-6. 317, 8.

The substituted preposition is more accurate.

D.R. B.
"Einer Gezwungenen und Ent-
würdigten [Stemma]," betonte
sie, "gab Dein sterbender Vater Vater sterbend
die Freiheit. . . ." 332, 23.
"Richterin," 23, 41-42.

Wulfrin's father did not willingly give Stemma, his wife,
her freedom. It was his death which liberated her.

D.R. B.
"Und Du nimmst, Ungeheuer?"
wimmerte der geängstigte Herzog. entsetzte sich
"Pescara," 3, 27. 7, 11.

Meyer regards "whimpering" as inappropriate in connection
with a Duke.

D.R. B.
Der hässliche Leyva garstige
"Pescara," 174, 27. 153, 9.

Since Leyva's face was terribly scarred, garstige is more
precise.

D.R. B.
Diese Vergeltung Pescara's . . .
beängstigte seine [Bläsi Zrag-
gen's] Redlichkeit. Rechtlichkeit.
"Pescara," 188, 13. 191, 15-16.

Pescara, the man whom he had mortally wounded, had offered
Bläsi a gift. It was thus the latter's sense of justice, rather
than of honesty, which was troubled.

D.R. B.
Ihr Verstand allein überführte
sie nach und nach von der nicht
empfundenen Verdammnis ihres
Daseins, aber allmählig so gründ-
lich und unwiderruflich, dass unwidersprechlich,
sie mit Sehnsucht . . . ein neues 5, 9.
zu beginnen . . . verlangte.
"Borgia," 2, 32-35.

Meyer means to say not "irrevocably," but "incontro-
vertibly."

<u>D.R.</u>	<u>B.</u>	
Er eile nach Bologna, um <u>von</u> der Gefahr dieser Zeit an der Seite seiner Lehnsherrn . . . gefunden zu werden. "Borgia," 174, 33-35.	163, 11.	bei

In this context the preposition bei, meaning approximately "during," is a bit more logical than von.

<u>D.R.</u>	<u>B.</u>	
Lag Lucrezia . . . <u>im weissen</u> Nachtgewand. . . . "Borgia," 187, 25-27.	200, 9.	in weissem

The reference is not to a particular one of Lucretia's nightgowns.

<u>D.R.</u>	<u>B.</u>	
Sie erschrak <u>über</u> ihre Kühnheit und wurde <u>Purpur</u> . "Borgia," 203, 1.	244, 9.	Glut.

Here Meyer took great pains to decide upon the right word. Immediately preceding this passage, Angela Borgia has impulsively made an intimate remark about herself in mixed company. To indicate her subsequent warm flush of embarrassment, Meyer first wrote und wurde Purpur. While the B. edition of the story was being prepared, however, he wrote to Haessel,¹ "dass mir das 'u. wurde Purpur' auch nicht gefällt." The reason why he did not like it was probably that a girl does not ordinarily become purple merely from embarrassment. He continued: "Besser wäre: und wurde Flamme. Wenn aber Angela Flamme wurde, scheint Milan Luft geworden zu sein." In spite of this opinion that Flamme was too strong a word to apply to such a firm, almost masculine nature, he wrote that to be content with it would nevertheless be better. After meditating further, however, he thought of the word Glut, which in its sense of "glow" expresses more accurately the desired shade of meaning, and therefore sent on the same day another note

¹Br., II, 207-208. Cf. also Burkhard, C. F. M., pp. 12-13.

directing Haessel to introduce the reading of B. shown above.

Forcefulness: Repetition.--The style of the later version is greatly superior to that of the earlier in respect to forcefulness. Almost six hundred of the variants effect improvement in this regard. Meyer uses first one means and then another to attain his purpose. In a few instances, for example, he uses repetition. Following are two variants illustrating this:

D.R.
"Traust Du Kaiser Friedrich
jenes Wort von den drei grossen
Gauklern zu?"

"Non liquet."

"Ich meine: in Deinem inner-
sten Gefühle?" . . .

"Mein Dante," fragte Can-
grande zum anderen Mal, "glaubst
Du Petrus de Vinea unschuldig
des Verrathes an Kaiser und
Reich?"

"Non liquet."

"Ich meine: vor dem Richter-
stuhle Deines Gewissens?"

"Mönch," XXXVII, 345, 23-26.

B.

in deinem
innersten Gefühle?"
67, 23.

By using the phrase in deinem innersten Gefühle twice, Meyer strengthens the emphasis considerably--appropriately so, for Can Grande, because of a previous adverse criticism of him by Dante, is questioning the latter sharply in the hope of an opening for retaliation.

D.R.
Er fühlte, dass er weicher reden
sollte, und sprach barscher. . . .
"Mönch," XXXVIII, 11, 18.

B.

redete

120, 8.

The repetition of the verb reden adds to the forcefulness of the sentence.

Restraint.--Meyer realized the fact that the constant use of superlatives weakens rather than strengthens the effect. As Everth says, "Er weiss: wenn man in einem schriftlichen Entwurf Superlative tilgt, so nimmt die Wucht nicht ab, sondern zu."¹

¹Op. cit., p. 50.

Thus we find him eliminating for forcefulness about a dozen strong forms which originally stood in the Novellen. I give two instances.

<u>D.R.</u>	<u>B.</u>
Jetzt erlitt sie <u>die grausamste</u> Strafe. . . . "Monch," XXXVIII, 3, 30.	99, 6. grausame
Ging der Volkszorn auf <u>die</u> <u>seltsamste</u> Weise in ein <u>erstaun-</u> <u>tes</u> und <u>bewunderndes</u> "Ach!" über. . . . "Mönch," XXXVIII, 18, 13-14.	eine seltsame 140, 14.

Concreteness.--In about twenty instances Meyer introduces variants to obtain concreteness. In doing this he progresses toward a quality which has been recognized as highly characteristic of his style.¹ The following variants may serve for illustration:

<u>D.R.</u>	<u>B.</u>
Der König <u>wurde von dieser Rede</u> <u>unangenehm berührt</u> "Heilige," XXI, 348, 20.	stand betroffen von dieser Rede 107, 20.

In B. Meyer, instead of mentioning the feeling of the King, as in D.R., presents us with a picture, thus making upon us a more forceful impression. Incidentally, he gains further strength by substituting for berührt the more emphatic betroffen.

<u>D.R.</u>	<u>B.</u>
Ausser wenn Ihr hören wollt, wie mein Herr unter der <u>Rache</u> <u>des Märtyrers</u> erlag. . . . "Heilige," XXII, 20, 1-2.	immer schwerer drückenden Bürde des heiligen Leichnams zusammen- brach 219, 7-8.

Here again we have a forceful picture substituted for an abstract idea.

<u>D.R.</u>	<u>B.</u>
"Diesen Ring . . . hast Du meinem Kinde heute vor nicht einer Viertelstunde auf der Brücke bei dem Florentiner an den Finger gestreift!" So hatte ihr <u>eine falsch spielende Ein-</u>	ein falscher Spiegel den

¹Cf. for example Burkhard's chapter, "Concrete Forms and Moving Figures," C. F. M., pp. 66-121.

bildungskraft den Vorgang ver-
kleidet und verwandelt.
"Mönch," XXXVIII, 2, 43-3, 1.

Vorgang verschoben.¹
97, 7-8.

Serapion, der . . . sich seit
einer Woche in der gemeinsten
Lust wälzte
"Mönch," XXXVIII, 24, 43-45.

im Schlamm der
Gasse
158, 19.

Division of Clauses, Sentences, and Paragraphs.---In his chapter entitled "Kurz und gut" Everth has called attention to the brevity which generally characterizes Meyer's sentences and noted its advantages. He says:

Kurze Sätze geben dem Stil jene Durchsichtigkeit und Leichtigkeit, die Nietzsche so liebte. Sie wirken aber auch energisch, da sie beim Sprechen oder Lesen viele Innervationen und selbständige Atempausen bedeuten.²

One very effective way of obtaining brevity and thereby attaining both greater force and clarity, is to use, for the expression of a given idea, as few and as short words as possible. That Meyer used this method constantly has long been recognized and is fully illustrated by a large number of the changes made by him from D.R. to B., some of which I shall present later in this study. Meyer also realized, however, that he could achieve forcefulness by the division of his clauses, sentences, and paragraphs, without necessarily decreasing the number of words in them. Almost fifty changes show this. These occur especially within vigorous scenes. Some examples follow:

D.R.
Dort scholl es aus einem Männerhaufen: "Bettel! Gauklerin!" und galt der Äbtissin. Hier zeferteten weibliche Stimmen: "Sünderin! Schamlose! womit wol Gertrude gemeint war."
"Plautus," 187, 8-11.

B.
Es
Damit war
Gertrude gemeint.
265, 18-19.

By dividing the two sentences into four, Meyer strengthens

¹Cf. Korrodi, op. cit., p. 57.

²Op. cit., p. 32.

the total effect. Incidentally, he also gains forcefulness by eliminating the weakening word wol.

D.R.
 "Nutzt ihm nichts, Jungfer,"
 versetzte der Page Gustav
Adolfs, "Reichsfürst hin,
 Reichsfürst her, der König ist
 sein Kriegsherr, und der Lauen-
 burger hat zu pariren."
 "Page," 13, 37-39.

B.
 Adolfs.
 307, 9.

The lengthening of the pause between the two parts of the passage emphasizes each of them.

D.R.
 Jetzt packte den Alten [the
 monk's father] ein solcher In-
 grimm, dass er in Krämpfe fiel,
ohne jedoch den Arm des Mönches,
 welchen er wieder ergriffen
 hatte, fahren zu lassen.
 "Mönch," XXXVII, 332, 21-22.

B.
 fiel.
 Noch aber liess er
 nicht fahren.
 31, 16-17.

The retention of Astorre's hand by his father is symbolic. Meyer wishes to indicate that the dying man is also retaining his mental hold on his son, that he is still determined to bend the latter to his will. By saying in a separate sentence, instead of a phrase, that the father still holds Astorre's arm, the poet enforces this idea.

D.R.
 Was gibst Du, wie vergütetest Du
 es der Aermsten?"
 "Mönch," XXXVIII, 8, 26-27.

B.
 hast du vor? Wie
 112, 20.

Dann aber . . . brach er sein
Verlöbniß jäh, unbegründet,
ungesetzlich, kirchenschän-
derisch. . . .
 "Mönch," XXXVIII, 19, 38-40.

Verlöbniß. Unbegründet,
 144, 15.

The latter passage is strengthened both by the avoidance of superlatives and by the introduction of the pause before the word Unbegründet.

D.R.
 Er wich um einen Schritt.
 Das kurze Schwert ziehend, welches
 der Ungepanzerte heute trug und
 den Pfeil damit festhaltend, sagte

B.

er mitleidig: "Geh in Dein Kloster zurück, Astorre, das Du nie hättest verlassen sollen!"
Da gewährte er plötzlich den Tyrannen, der, gefolgt von dem ganzen Feste, welches dem längst Erwarteten bis ans Thor entgegengestürzt war, ihm gerade gegenüber durch die Thüre trat.
 "Mönch," XXXVIII, 26, 42-27, 2.

du
 nie hättest verlassen sollen!"
 Da
 164, 9-11.

Meyer realizes the effectiveness of short paragraphs within tense scenes and therefore divides the passage.

D.R.
 Erinnerst Du Dich noch, Girolamo, was ich Dir . . . sagte, von einem möglichen letzten Hindernis in der Brust Pescara's? Wenn ich wörtlich wahr geredet, wenn der Feldherr bei Pavia den Tod empfangen und ihn verheimlicht hat, wenn wir einen nicht mehr Lebenden in Versuchung führten?
 "Pescara," 197, 38-42.

B.
 geredet? Wenn
 hat? Wenn
 218, 12-13.

"Je nach Umständen!" zischte der Cardinal, nahm dann aber sich und die Falten seines Purpurs zusammen. . . .
 "Borgia," 28, 24-25.

Cardinal. Dann raffte er sich selbst
 84, 20-21.

In the passage immediately above, Meyer gains emphasis both by divid'ng the sentence and by substituting for nahm the stronger raffte.

Rearrangement of Sentence Elements.--In many instances Meyer achieves forcefulness by rearranging his sentence elements. Some of the variants follow:

D.R.
 Er . . . stellte . . . den undankbaren Liebling zur Rede, der ihn als nächtliche Scheingestalt heimgesucht und erschreckt hatte. . . .
 "Heilige," XXI, 366, 21-24.

B.
 Liebling, der ihn als nächtliche Scheingestalt heimgesucht und erschreckt hatte, zur Rede
 157, 15-17.

The important idea here is Er stellte den Liebling zur Rede. It receives its proper emphasis by having its parts placed at the beginning and end of the statement.

D.R.
Er . . . sei dann neugierig, von
einem fernen Donnern gelockt,
stromabwärts gegangen. . . .
"Heilige," XXII, 24, 10-12.

B.
dann, von einem
fernen Donnern gelockt, neu-
gierig
230, 15-16.

The adverb neugierig is properly brought nearer to the end of the sentence.

D.R.
"Muss es denn überhaupt Mönche
geben?"
"Nicht meinetwegen," betonte
der Florentiner langsam. . . .
"Da aber die Uebung der Barm-
herzigkeit eine durchaus selbst-
lose Seele fordert, so sind die
drei mönchischen Gelübde ge-
rechtfertigt."
"Giebt es aber nicht mehr
schlechte Mönche als gute?"
"Nein," sagte Dante ent-
schieden, " Es müsste
denn mehr schlechte Menschen als
gute geben."
"Und ist das nicht der Fall?"

B.
antwortete
der Florentiner mit Bedacht

. . . .
"Nein," behauptete Dante. . . . entschied
"Mönch," XXXVII, 323, 19-43. 6, 20-8, 7.

Dante's words are emphasized by the climactic order of the expressions antwortete mit Bedacht, behauptete, and entschied. Of interest here is Korrodi's accurate observation, "Besonders sorgfältig achtet er [Meyer] auf jene Sätze in der 'Hochzeit des Mönchs', die Dante zu charakterisieren haben oder seine direkte Rede einführen."¹

D.R.
Sein Aeltester und die Knaben
lagen in der Brenta. Sein
Zweiter und Dritter waren in
eben diesem Unglücksjahre
von der Erde verschwunden. . . .
Ihm blieb als Vierter Astorre
der Mönch. . . .
"Mönch," XXXVII, 328, 18-25.

B.
Als Vierter blieb
21, 2.

The shifting of Als Vierter to the initial position gives it its proper emphasis.

¹Op. cit., p. 59.

D.R.
Doch dieser ist es, ich meine.
"Mönch," XXXVII, 350, 15.

B.
dieser, ich meine, ist es
80, 13.

Ich meine, being unimportant, is given the less emphatic position.

D.R.
Ein Nachbar streckt den Kopf
durch die Thürspalte, strafft,
predigt, mischt sich ein. . . .
"Mönch," XXXVII, 354, 3-4.

B.
predigt,
strafft,
91, 7-8.

Ermuthigenden Handgeberden,
beruhigenden Worten, wie z.B.:
"Es geht vorüber," oder: "Es
thut nicht weh,"
"Mönch," XXXVIII, 14, 17-18.

thut nicht weh,"
geht vorüber,"
129, 7-8.

In each of these passages Meyer makes the order climactic.

D.R.
Durch eine finstere Gasse be-
wegte sich die schleunige
Flucht. . . . Abu Mohammed
schloss den Zug.

B.
enge finstere

Dieser eilte an einem kleinen
Platz und einer beleuchteten
Kirche vorüber. In die enge dunkle
Fortsetzung der Gasse einmündend,
stiess er . . . mit einem . . .
ändern . . . Zuge zusammen. . . .
"Mönch," XXXVIII, 16, 3-9.

dunkle
133, 20-134, 2.

The shift of enge away from dunkle strengthens the contrast of the latter to beleuchteten.

D.R.
"Eine Frömmlerin bist Du." . . .
"Ich bin . . . keine Frömm-
lerin. . . . Dein Knecht, der
Steinmetz Arbogast, fragte mich
. . . was er mir um das Haupt
schreiben dürfe. In seiner . . .
Heimath sei bei frommen und
vornehmen Frauen die Umschrift
gebräuchlich: 'Betet für eine
Sünderin', Schreibe mir, sagte
ich, 'Betet für die grosse Sün-
derin', denn . . . was ich thue,
thue ich gross."
"Richterin," 24, 4-14.

B.
vornehmen
333, 20.

The omission of the word frommen gives more emphasis to the speaker's main point, "Ich bin keine Frömmlerin."

D.R.
Ihr habet sie [a conspiracy]
genährt und grossgezogen, sie
nicht entmuthigend. . . .
"Pescara," 190, 30-31.

B.
Sie nicht entmuthigend, habet
Ihr sie genährt und grossge-
zogen
198, 4-5.

Of the two sentence elements the clause is the more impor-
tant and is therefore shifted to the final position.

Forceful Expressions.--In a large number of instances
Meyer gains forcefulness by substituting or adding stronger ex-
pressions. Some variants of this kind follow:

D.R.
Während Herr Heinrich noch zu
mir sprach, war sein Dritter,
der halbwüchsige Herr Richard
hereingesprungen. . . .
"Heilige, XXI, 189, 20-21.

B.
kam
44, 10.

The meaning of the earlier form fits the context equally as
well as that of the later, but kam is more vigorous than war. "Meyer
shows decided preference for verbs of motion, verbs of action."¹

D.R.
"Du lässtest mir Niemanden ein
noch aus, bei Deinem Leben!"
"Heilige," XXI, 205, 41.

B.
Deinem eigenen
88, 1.

Ich griff zuerst nach der Katze
[a fighting boy]. . . .
"Heilige," XXI, 348, 43-349, 1.

Wild-
katze
109, 10.

"Lebe wohl," schluchzte er,
"mein Herr, mein Alles! Dich
behüte Gott und seine Scharen!"
Dann plötzlich sich erhebend,
stürzte er hinaus wie ein Un-
sinniger. . . .
"Page," 22, 40-42.

jährlings aufspringend,
333, 4-5.

So zweifelte sie mit irrenden Sin-
nen und pochenden Schläfen. . . .
"Page," 27, 7-8.

hämmernden
345, 14.

So wusste er doch, von wem die
Rede war. . . .
"Mönch," XXXVII, 328, 45.

ging
22, 7.

In the variant immediately above, we again see Meyer sub-
stituting for a verb of rest one of action.

¹Burkhard, C. F. M., p. 68.

D.R.
 "Deine Gelübde?" . . . "Mache
 eine Bewegung und sie fallen:
 es sind zerschnittene Bande,
 durchfeilte Fesseln. . . .
 "Mönch," XXXVII, 331, 44-45.

B. "Lose
 Stricke! Durchfeilte Fesseln!
 Mache eine Bewegung und sie
 fallen
 30, 10-11.

The two exclamations are much more forceful than the original declarative statement.

D.R.
 "Es hat mich gekostet, aber,
 nicht schwerer als andere Mönche,
 wenn sie gut berathen sind, und
 ich war es."
 "Mönch," XXXVII, 333, 7-9.

B. doch
 ich vermochte es wie
 das war ich."
 33, 13-14.

Meyer strengthens the passage by (1) substituting the more emphatic doch for aber, (2) making the statement positive rather than negative, and (3) changing ich war es to das war ich.

D.R.
 Er . . . flehte unter strömenden
 Thränen. . . .
 "Mönch," XXXVII, 335, 3-4.

B. stürzenden
 38, 18-19.

Warum dürfen wir Welsche kein
 eigenes Leben unter unserer war-
 men Sonne führen? warum ihre
 Strahlen nur hinter dem Nebel-
phantome des Reiches fühlen?
 "Mönch," XXXVII, 342, 29-31.

dieses
 Nebelphantom des Reiches, das
 uns den Athem beengt?
 59, 12-13.

The picture presented by the final version of the latter passage is much more vigorous.

D.R.
 Ich bin an den Ohm gebunden. . . .
 "Mönch," XXXVII, 342, 31-32.

B. gefesselt
 59, 14.

Den möchte ich sehen, der hinter
 meinem Weibe flüsterte!
 "Mönch," XXXVIII, 8, 36-37.

zischelte!
 113, 12.

Jetzt ging Germano die Geduld
 aus. "Ich werde deutsch mit ihr
 reden," grollte er, und: "Kurz
 und gut, Antiope Canossa," liess
 er das Mädchen rauh an, "wirst
 Du mein Weib oder nicht?"
 "Mönch," XXVIII, 11, 36-38.

riss Geduld.
 brach er los,
 121, 19-20.

". . . . Hatte sie nicht eine
 Wahnsinnige vor sich? Und Diana
schart und schlug!"
 "Mönch," XXVIII, 19, 45.

schart schlägt!"
 145, 1.

Meyer substitutes the historical present for the past.

D.R.
"Ich . . . bemenge mich nicht
mit Klerikern!"
"Mönch," XXXVIII, 24, 28.

B.
verabscheue die
Kleriker!"
157, 18-19.

"Gib mir den Ring!" bat sie
hastig. . . .

presste sie
hervor

"Demüthig und reuig?"
"Wie anders, Herrin?" presste
das junge Weib mit kreischendem
Tone hervor.
"Mönch," XXIVIII, 26, 14-18.

fieberte
die Unselige.
162, 10-13.

"Ins Feuer mit ihm!" schrie der
Höfling, und weil kein Herd da
war als der rothe des offenen
Himmels, riss er das Blatt in
Fetzen und warf sie hoch auf in
den wirbelnden Sturm.
"Richterin," 170, 41-43.

lodernde
367, 6.

Er . . . erschrak vor dem lauten
Worte seines Geheimnisses. Er
sprang empor und floh vor sich
selbst.
"Richterin," 171, 41-42.

Es
jagte ihn auf und er
370, 1.

". . . . Fürchtet diesen Geier
[Cardinal Ippolito d'Este],
junges Mädchen."
"Borgia," 6, 33.

Mädchen!"
17, 7-8.

Meyer strengthens the emphasis here, as occasionally else-
where, by the use of the exclamation mark.

D.R.
". . . . Denn," rief er heftig,
"Angela liesse sich eher von einem
Dämon in die Hölle ziehen. . . ."
"Borgia," 12, 43.

B.
flüsterte er
heiss,
36, 5.

Conciseness.--One method of attaining forcefulness is to
express a given idea in as few words as possible. By omitting
unessential words one adds emphasis to the words actually used.
Meyer understood this principle and constantly applied it in his
works. One of the best and most strongly marked characteristics
of his style is its conciseness. The final form of his stories
and poems contains few superfluous words. This fact has often
been noted by readers and students of Meyer. "Knappheit,"

That Hans' statement to Herr Burkhard is parenthetical is clear without the use of the proper name.

In some instances Meyer gains brevity by the elimination of pronouns:

¹Cf. Korrodi in reference to the different editions of Meyer's Hutten: "Auflage um Auflage sucht immer knapper eine reichere Gedankenfülle in sichere stilistische Form zu zwingen," op. cit., p. 54.

Ascanio versagte <u>es sich</u>	sich
nicht, das Tröpfchen zu foppen,	50, 5.
"Mönch," XXXVII, 339, 34.	

"Astorre, Du bist mit ihr	
vermahlt!" . . . "Und Du	
trägst Dianens Ring am Finger!"	trägst
"Mönch," XXXVIII, 13, 41-43.	127, 23.

The variant immediately above is a particularly good example of the achievement of greater emphasis by omission.

The poet frequently omits unessential adjectives or adjective phrases:

<u>D.R.</u>	<u>B.</u>
Aus einem <u>langen</u> Halme . . .	mageren
wuchs . . . als <u>magere Aehre</u>	Aehre
ein mir wohlbekanntes Marter-	
angesicht.	144, 4-6.
"Heilige," XXI, 361, 22-25.	

Zum Dritten . . . stellte ich	
mich . . . zwischen das wahre	
<u>Kreuz in der Sacristei</u> und das	Kreuz
Gaukelkreuz in seiner unver-	260, 2-3.
schlossenen Kammer,	
"Plautus," 185, 12-14.	

Since the location of the cross in question has already been given, the phrase in der Sacristei is not needed.

<u>D.R.</u>	<u>B.</u>
"Und das berichtest Du so	
gelassen, Grausamer . . .?"	
tobte der <u>Alte, in seiner Ver-</u>	Alte in seiner Ver-
<u>zweiflung jedes Mass über-</u>	zweiflung,
<u>schreitend.</u>	24, 15.
"Mönch," XXXVII, 329, 36-38.	

The old man's words and actions convey clearly the idea jedes Mass überschreitend.

<u>D.R.</u>	<u>B.</u>
Seines [Eccelino's] <u>schwarzen</u>	
<u>Bartes</u>	32, 13-14.
"Mönch," XXXVII, 331, 17-18.	Bartes

Since the color of Eccelino's hair has been mentioned earlier in the story, Meyer avoids the repetition of this detail.

<u>D.R.</u>	<u>B.</u>
In der . . . <u>Bogenöffnung . . .</u>	
wiegte sich ein <u>lichtes freudiges</u>	lichtes

Geschöpf auf dem reinen klin- genden Morgenhimmel.	334, 89.	klingenden ¹
"Richterin," 24, 18-20.		

Es wollte Morone scheinen, das anmuthige Landhaus, dessen <u>Theile von verschiedener Form</u> und Grösse leicht auseinander herauswuchsen, müsse für Victoria bestimmt . . . sein. . . .	Theile 121, 4.
"Pescara," 162, 35-37.	

In a note to Haessel, Meyer refers to the latter change as "der Wegfall des störend Kunsthistorischen," and adds: "So tönt es jetzt weit natürlicher."² The example illustrates well his characteristic habit of excluding all unessential detail.

<u>D.R.</u>	<u>B.</u>	
Lucrezia ergriff in klöster- licher Demuth die Hand des Fran- ziskaners, um sie zu küssen, striefte dann aber, nachdem sie flüchtig zwischen der <u>guten Hand</u> und dem <u>rauen Aermel</u> gezaudert, mit dem zarten Munde die eigenen Finger.	Hand Aermel 222, 19-20.	
"Borgia," 195, 16-18.		

Another way in which Meyer gains conciseness is to eliminate adverbs or adverbial phrases. Examples follow:

<u>D.R.</u>	<u>B.</u>	
". Wir sind Schelme allesamt und keiner braucht <u>sich</u> <u>vor dem anderen</u> zu zieren."	sich 248, 23.	
"Plautus," 181, 5-6.		

An einer dicken Strähne hob der <u>Mönch rasch</u> ein Haupt. . . .	Mönch 14, 7.
"Mönch," XXXVII, 326, 4.	

Since, in the latter passage, it is a matter of rescuing a drowning person, speed can be taken for granted.

<u>D.R.</u>	<u>B.</u>	
Gocciola . . . <u>führte sie dann</u> in den Garten.	sie 49, 14.	
"Mönch," XXXVII, 339, 1-3.		

¹Cf. Korrodi, op. cit., p. 116.

²Br., II, 141.

"Würdiger Herr," befragte
jetzt Ascanio den Majordom--
"Mönch," XXXVII, 348, 20-21.

befragte
69, 20.

Meyer rather frequently eliminates such connective adverbs
as dann and jetzt.

D.R.
Er . . . schritt durch die
Pforte, welche ihm der Edel-
knabe behende geöffnet hatte.
"Mönch," XXXVIII, 27, 21-23.

B.
geöffnet¹
165, 14.

Diese [Stemma] bettete die
Halbentseelte [Palma] auf die
Bank und eilte verzweifeln
in die Burg zurück.
"Richterin," 181, 20-21.

Halbentseelte
397, 4.

Since it is not important where Stemma laid Palma, the
phrase auf die Bank is omitted.

D.R.
"Ich habe nicht Alles be-
griffen, was Ihr da geredet
hatt. . . ."
"Borgia," 24, 29-31.

B.
geredet
155, 3-4.

Bemühte sich . . . der . . .
Cardinal . . . alle ihre Pläne
zu studieren, um sie . . .
leise zu vereiteln.
"Borgia," 176, 4-7.

zu
167, 13.

That Cardinal Ippolito accomplished his purpose quietly
is stated elsewhere in the context.

Everth has noted the occasional omission of verbal auxil-
iaries in Meyer's finished work.² In two instances the auxiliary
appears in D.R., but is stricken out in B., e.g.:

D.R.
Er war einem Knecht des Ge-
waltigen begegnet, welchem
dieser seinen Mantel über-
geben hatte.
"Page," 17, 3-5.

B.
über-
geben.
316, 14.

Occasionally Meyer omits a conjunction, as in the following

¹Cf. Korrodi, op. cit., pp. 62-63.

²Op. cit., p. 28.

variants:

<u>D.R.</u> "Lass den <u>Schlaupkopf</u> doch seiner Wege gehen!" flüsterte der Tyram. "Mönch," XXXVII, 332, 18-19.	<u>B.</u> Schlaupkopf 38, 22.
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Everth has called attention to the fact that Meyer is sparing in his use of particles.¹

<u>D.R.</u> Obwohl mit wichtigen . . . Aufträgen . . . betraut, brachten die Beiden es doch nicht über sich, an dem Heim ihres Jugendge- spielen vorbei . . . zu sprengen. Sie hatten nämlich . . . den Untergang der Hochzeitsbarke und die weggeschleuderte Kutte des Mönches erfahren. . . . "Mönch," XXXVII, 338, 31-38.	<u>B.</u> nicht hatten 48, 14-16
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". . . . Das Mädchen gefällt mir." "Und Du willst sie sehen?" "Richterin," 8, 33-34.	 Du 291, 7.
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In a few instances, one of which follows, Meyer eliminates superfluous articles:

<u>D.R.</u> Die vereitelten Stürme und <u>die</u> <u>geopferten</u> Menschenleben "Page," 8, 22-23.	 <u>geopferten</u> ² 292, 1.
--	---

In a number of cases shorter words are substituted for longer ones. Four of the variants are as follows:

<u>D.R.</u> Ein Schwartenhals . . . stiess . . . in eine . . . Drommete. . . . Um <u>diesen</u> zweideutigen Herold bildeten Laien und Mönche einen . . . Kreis. . . . "Plautus," 173, 9-14.	<u>B.</u> den 227, 18
Wo sie, ohne den <u>Steigbügel</u> zu verlassen, ihre Pferde fressen und saufen liessen, "Mönch," XXXVII, 338, 34-35.	 Bügel 48, 17.

¹Op. cit., p. 28.

²Cf. ibid., p. 29.

Wenn Ihr mir glaubet, so sparen
wir nach Kräften zusammen, was
noch vorhanden ist.
"Mönch," XXXVIII, 19, 18-19.

Kräften,

The last of the variants just given and that immediately below illustrate Meyer's tendency to use the radical rather than compound forms of verbs. Everth writes of the final version of Meyer's work,¹ "Derselbe Sinn für das Kernhafte gibt bei Zeitwörtern bisweilen nur die Stammform," and cites as an example B. of the following passage:

D.R.
"Aber was ist das für ein
dumpfes Dröhnen, das den Boden
erschüttert?"
"Richterin," 23, 22-23.

B.
schüttert?"
331, 21.

Meyer does not direct his attention exclusively to words² and phrases. In a few instances he eliminates clauses and sentences. Examples follow:

D.R.
"Dort betet Einer, der noch
besser hasst als ich," rief er
aus, "wenn auch ohne sein Wis-
sen! . . ."
Und er trank dem Fernen. . . .
". . . du glaubst der Liebe
zu dienen, aber der Hass ist der
Mächtigere. . . ."
"Heilige," XII, 4, 1-7.

B.
aus,
176, 5.

Meyer prefers not to repeat the idea du glaubst der Liebe zu dienen.

D.R.
Nicht den Betrug, sondern die
darauf verwendete Kunst lobend.
Dann konnte ich (Poggio
Bracciolini) mich eines gründ-
lichen Lächelns nicht erwehren
über die Aehnlichkeit dieses
hohlen Gaukelkreuzes mit dem
federleichten Christenthum unseres
XV. Jahrhunderts, welches wir
spielend tragen, während uns die

B.
lobend.
248, 10.

¹Op. cit., p. 28.

²Cf. Korrodi, op. cit., p. 59.

Wucht des echten Kreuzes erdrücken würde.

"Plautus," 180, 36-41.

Meyer probably regarded Poggio's philosophical reflection as a distracting element.

Meyer often compresses his language by a combination of methods listed above, or in other ways.¹ Characteristic variants are:

<u>D.R.</u> Der Einsilbige sagte: "<u>Kommt zum Ende!</u>" "Heilige," XXII, 17, 6-7.	<u>B.</u> "Endet!" 211, 10.
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The change of course vastly improves the passage.

<u>D.R.</u> Dann sprach sie mit einer himmlischen <u>Heiterkeit</u> und einem <u>seltsamen Humor</u> die <u>erstaunlichen Worte</u>: "Plautus," 186, 36-38.	<u>B.</u> Heiterkeit die schalkhaften 264, 8.
--	--

<u>Mit gierigen Blicken verschlang er das stattliche Weib und sie hafteten noch an ihren Stapfen, da der Mönch und Diana längst vorüber waren.</u> "Mönch," XXXVII, 329, 11-13.	Seine Blicke verschlangen das Weib und hafteten an ihren Stapfen. 23, 4-5.
--	---

In the final version of the latter passage Meyer, using less than half as many words, expresses the idea more forcefully than in D.R.

<u>D.R.</u> Das gestorbene Antlitz trug den deutlichen Ausdruck triumphirender Freude über eine <u>gelungene List</u>. "Mönch," XXXVII, 335, 41-42.	<u>B.</u> List. 40, 23.
Sein Gesicht war <u>ebenso ruhig als die steinerne Maske, die den frischen Quell in den Brunnen sprudelte.</u> "Mönch," XXXVII, 343, 23-24.	<u>ruhig wie</u> die steinerne Maske des Brunnens. 61, 20-21.

"Während die mindern Glocken

¹ Cf. Korrodi's words: "Seine Meisterschaft zeigt sich in dem Vermögen, längere Sätze in kürzere zusammenzuschmelzen, die an Schlagkraft gewannen," op. cit., p. 60. Cf. also op. cit., pp. 61-63.

in Padua die Vesper läuteten, versammelte sich, was von den zwölf Geschlechtern übrig geblieben war, in dem Festsale der Vicedomini: Männer, Edelweiber, Jünglinge und Signorine, den Eintritt des Hausherrn erwartend. Der Saal hatte gleiche Länge, Tiefe und Höhe, doch die Balken seiner Decke trugen Säulen von ungleicher Herkunft und aus verschiedenen Jahrhunderten, die einen von plumper und barbarischer Mache, andere von reiner, andere von entarteter Kunst."
"Mönch," XXXVIII, 1, 1-7.

sich unter dem Cedergebälke des Prunksaales der Vicedomini, was von den zwölf Geschlechtern übrig geblieben war,

erwartend.
93, 2-5.

In the last of the three preceding passages Meyer achieves conciseness in two ways: First, he omits the words specifying the different groups in the company--Männer, Edelweiber, Jünglinge und Signorine--for this idea can be obtained from the context. Second, he reduces, as we have seen him doing before, the amount of cultural-historical detail. Instead of giving, as in D.R., a rather full description of the room, he gives in B. only an intimation of its appearance.

D.R.
Überspringe ich das . . . Selbstgespräch, das der zurückkehrende Astorre mit sich führte. . . .
"Mönch," XXXVIII, 5, 8-9.

B. Selbstgespräch des zurückkehrenden Astorre
103, 15.

Jetzt da sie vor dem Altar an Diana gefrevelt, hatte sie mit einer schuldlosen Seele auch einen Theil ihrer natürlichen Beherztheit eingebüsst.
"Mönch," XXXVIII, 14, 42-43.

Die am Altare Frevelnde hatte mit einer schuldlosen Seele auch die natürliche
130, 19-21

The compactness of the final version of the latter passage results in part from the use of the participle. One probable reason why Meyer liked to use the participle was that it could help him toward conciseness.¹

D.R.
". . . . Nimm das Zeug da zusammen und lauf!" Rachis liess es

B. Zeug!" und Rachis war weg.

¹Cf. Everth, op. cit., p. 30.

sich nicht zweimal sagen.
"Richterin," 14, 26-27.

307, 18.

The omissions greatly strengthen the passage.

D.R.
Dann raubte sie ihr den krie-
gerischen Helm mit einem sol-
chen Ungestüm, dass die Flechten
des schwarzen Haares sich lösten.

B.

so ungestüm,

307, 22.

"Richterin," 14, 29-31.

Ich [Pescara] frage nach keinem
Zufall, zuletzt nach dem der
Geburt, sondern ich nehme den
Menschen, wie ich ihn erprobe.
"Pescara," 169, 44-170, 1.

140, 12.

nicht nach

The idea omitted from B. of the passage just above was not
essential and weakened the emphasis of the chief point, that
Leyva's low, illegitimate birth did not affect Pescara's opinion
of him.

D.R.
Er weiss, das ich es nicht liebe,
von Männern, wie Ihr, verlassen
zu werden.
"Borgia," 21, 28-29.

B.

von Männern,
wie Ihr, nicht gerne verlassen
werde.
63, 16-17.

The later version is more direct and a trifle shorter.

Mixed Cases

Most of the changes which Meyer made fall into one or an-
other of the categories which I have set up above. In approxi-
mately two hundred and fifty instances, however, the given variant
results in more than one improvement. Characteristic examples
follow:

D.R.
Er [Thomas Becket] berührte mit
der Hand die Stirn und seine
Stimme sank zum Geflüster
herab. . . .
"Heilige," XXII, 359, 15-16.

B.

fuhr mit
der Hand an die Stirn, als
brenne ihn dort eine Wunde
137, 8-9.

Becket is in a state of mental anguish. In order to indi-
cate this, Meyer wrote in D.R. the words Er berührte mit der Hand
die Stirn. Wishing to make clearer the significance of the

gesture described, he added in the manuscript for B. the explanatory clause als ob sie ihn schmerze.¹ Before publication, however, he had Haessel substitute for this the more forceful expression als brenne ihn dort eine Wunde, shown above in B. To strengthen the passage still further he also substituted for Er berührte mit der Hand die Stirne the reading Er führ mit der Hand an die Stirn. Thus the changes achieved both clearness and forcefulness.

<u>D.R.</u> Da kamen mir [Gertrude] oft flüsternde Gedanken, wie z.B.: . . . "Die Mutter Gottes, <u>nobel</u> wie sie ist, hätte dir das Mütterlein wohl auch umsonst und vergebens geschenkt!" "Plautus," 176, 18-21.	<u>B.</u> gütig 236, 9.
--	--

Here Meyer does two things: he avoids the foreign word nobel, and he uses instead a word which is more dignified and thus more appropriate in reference to the Virgin Mary.

<u>D.R.</u> Das war der Wahnsinn, der sie belauerte, um mit ihr in die Zelle zu schlüpfen. Der Optimus Maximus aber bediente sich meiner als seines Werkzeuges und <u>befahl mir Gertruden zu retten</u>, koste es, was es wolle. "Plautus," 184, 31-33.	<u>B.</u> hiess mich Gertruden 258, 12.
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The substituted expression is shorter, and it also avoids the threefold occurrence of the syllable be-. As often, so here it is impossible to determine whether the change was caused by one of the purposes or both.

<u>D.R.</u> Da ward eine <u>grosse</u> Stille. "Hans von Splügen," <u>begann jetzt</u> Gertrude. . . . "Plautus," 186, 42-43.	<u>B.</u> begann 264, 15.
---	--

The word jetzt occurs shortly before. Meyer thus avoids repetition, as well as attaining conciseness.

¹Cf. Br., II, 96.

<u>D.R.</u> Zwischen ihnen schwamm <u>in dem</u> Flusse etwas wie die Fülle eines blonden Haares. . . . "Mönch," XXXVII, 325, 45-326, 1.	<u>B.</u> 14, 2.	<u>B.</u> im
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The words in dem occur just before this sentence. Perhaps Meyer wished to prevent their repetition; or perhaps he was striving for conciseness, which is especially necessary at this point, where a drowning person is being rescued. On the other hand, both motives may have prompted the change.

<u>D.R.</u> Dante hatte gegen ihn <u>seine</u> <u>strenge Stirn gerunzelt.</u> "Mönch," XXXVII, 333, 17.	<u>B.</u> 34, 4.	<u>B.</u> die
--	--------------------------------------	-----------------------------------

Meyer may have aimed merely at conciseness here. Or he may have wished to avoid the triple occurrence of initial s.

<u>D.R.</u> Ihr werdet an mir [Diana] <u>eine</u> <u>festen Treue und einen Gehorsam</u> <u>ohne Murren besitzen.</u> "Mönch," 336, 13-14.	<u>B.</u> 41, 23-42, 1.	<u>B.</u> ein gutes und gehorsames Weib
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As I have pointed out before, Meyer generally prefers to use concrete rather than abstract expressions. This preference was perhaps the cause of the change shown above. Louise von François, however, whose opinions Meyer valued highly, wrote him as follows after reading the Novelle in the Rundschau: "Die Rede Dianens nach ihrer Zusammengehung durch den toten Alten . . . würde mir gedrängter, knapper . . . mehr ihrem Wesen und ihrer Lage entsprechend dünken."¹ Thus, Meyer may have also, or only, been aiming at conciseness, in accordance with the advice of Fräulein von François.

<u>D.R.</u> Gocciola, <u>der Fickelhäring</u>, den sie im Hofe des Palastes fanden . . . führte sie . . . in den Garten. Ihnen voranwandelnd	<u>B.</u> Gocciola,
---	---

¹François-Meyer Briefwechsel, p. 127.

unterhielt er die Jünglinge der Narr
... von seinen eigenen Vor- 49, 12-15.
sätzen. . . .
"Mönch," XXXVII, 339, 1-5.

By substituting Narr for Pickelhäring Meyer avoids using
a word which is not only foreign in origin, but also ordinarily
applied to stage rather than to court fools.

<u>D.R.</u>	<u>B.</u>
"Germano," gebot Ezzelin, "ich bin Dein Kriegsherr. Morgen vielleicht wird die Tuba <u>tönen</u> . Du bist nicht Dein eigen, Du gehörst dem Reich!" "Mönch," XXXVIII, 21, 25-26.	ruft die Tuba 149, 11.

We are interested here not in the change of tense, but
only in the use of rufen instead of tönen. The substituted word
is more precise and, unlike tönen, avoids alliteration.

<u>D.R.</u>	<u>B.</u>
". . . . Sehen wir uns noch ein bischen den Reiter an und <u>ver-</u> <u>duften</u> dann in die Tabernen." "Richterin," 2, 14-15.	ver- schwinden 273, 19.

The colloquial verduften is avoided here, as well as the
triple occurrence of the letter d within three consecutive words.

<u>D.R.</u>	<u>B.</u>
Es war einmal, es war einmal Ein Fürst mit <u>einem</u> Kinde. . . . "Richterin," 21, 3-4.	seinem 325, 17.

Since the child was the daughter of the prince, seinem is
a bit more precise. The substitution also prevents the fourfold
occurrence of the syllable ein.

<u>D.R.</u>	<u>B.</u>
Zeraggen . . . begann . . . "Auf dem Felde von Pavia wurde ich <u>gewundet</u> und niedergedrungen und lag, den geknickten Spiess neben mir. . . ." "Pescara," 187, 15-17.	verwundet 189, 3.

Meyer may have made this substitution because wunden is a
rather unusual word. On the other hand, he may have done it to
reduce the repetition of the syllable ge-.

D.R.
Pescara . . . nahm Speise.
"Pescara," 191, 43.

B.
genoss
201, 16.

Since the verb nehmen occurs a few lines previously, Meyer may have wished here to avoid repetition. Perhaps, however, he preferred a less prosaic word.

D.R.
"Davon hoffe ich, Dich abzu-
bringen. . . . Wie sollte ich
Dich entbehren! . . ."
"Borgia," 166, 11-12.

B.
sollt'
137, 10.

Hiatus is here avoided, and an expression used which is more natural in emphatic speech.

D.R.
". . . . Ganz Italien annimmt,
ich werde . . . freiwillig die
Verbannung suchen, um es Deiner
Gerechtigkeit zu ersparen, mich
zu bestrafen oder ungestraft zu
lassen.
"Gebrochen, wie ich mich
fühle, gehorche ich der Öffent-
lichen Stimme. . . ."
"Borgia," 166, 17-21.

B.
"Sterben
138, 1.

Meyer substitutes a more forceful expression and lessens the number of occurrences of the syllable ge-.

Changes Resulting in No Improvement

The great majority of the variants which Meyer introduced into the Novellen under consideration result in improvement. As might be expected, the final form of the stories is much superior to the first. Yet Meyer was not infallible. His habit of tireless revision sometimes led him too far, causing him to make changes which did not effect improvement, which indeed in occasional instances lowered the original quality of his work. These might be called "nervous" changes, i.e., changes caused by his highly restless, unstable nervous condition, which led him to make alterations sometimes at the caprice of the moment, without taking time to think the matter through. There are about one hundred and

fifty such variants. Typical examples follow:

D.R.
"Bogner," scherzte er und streifte
mit verächtlichem Blicke seine
von Edelsteinen schimmernde
Kleidung. . . .
"Heilige," XXI, 357, 35-36.

B.
einem verächtlichen
133, 8-9.

The original expression is quite as good as the later, and more concise.

D.R.
"Freund," sagte er [Herr
Burkhard], "nächte Du unter
dem Dache von St. Felix und
Regul. . . . Gehe jetzt und
erhebe Deine Schuld beim Herrn
Kuno, ehe die Würfel rasseln.
Unterdessen wird Dir das Lager
in meiner Kammer gerüstet. Ich
schlafe wenig und es ist mir
lieb, heute Nacht einen leben-
digen Athem neben mir zu hören,
denn ich fürchte, das blutige
Haupt des Herrn Thomas könnte
mir im Dunkel vorschweben! . . ."
"Heilige," XXII, 25, 32-39.

B.
Dunkel der Nacht
235, 5.

Since the context makes it clear that Herr Burkhard is referring to nocturnal darkness, the words der Nacht are superfluous. The addition of Nacht also causes repetition, which Meyer ordinarily takes pains to avoid.

D.R.
Die Hände keiner christlichen
Vestale verunreinige eine jener
sittengefährlichen . . . Schrif-
ten, mit deren Erfindung ihre
Seele befleckt haben--Fromme
Mutter, ich darf Eure keuschen
Ohren nicht mit den Namen dieser
Verworfenen beleidigen--
"Plautus," 179, 14-18.

B.
beschädigt
244, 11.

Each of the two words fits equally well in the context, and the later is a trifle longer.

D.R.
Sie . . . liess sich, horchend
und nachdenkend, den ganzen ver-
fänglichen Handel vortragen. . . .
"Page," 3, 44-4, 3.

B.
liess, horchend und
nachdenkend, den ganzen ver-
fänglichen Handel sich
278, 10-11.

The shift in the position of sich makes the sentence read

less smoothly and has no compensating advantage.

<u>D.R.</u> So beerbt ihn der Mönch . . . und stiftet . . . ein Hospital . . . um welches uns die hundert Städte . . . beneiden. "Mönch," XXXVII, 332, 14-18.	<u>B.</u> beneiden sollen. 31, 12.
---	--

The context makes it quite clear that beneiden has a future sense. The insertion of sollen was therefore unnecessary, and one would not expect Meyer to use it unless he also changed the parallel forms beerbte and stiftet.

<u>D.R.</u> Deutsche . . . ihres <u>anerbornen</u> Verständnisses für Ceremonien und Gebräuche "Mönch," XXXVII, 337, 35-38.	<u>B.</u> <u>angeborenen</u> 46, 4.
--	--

The word anerborn is in good usage and is synonymous with angeboren. Why Meyer should here prefer the latter is not apparent.

<u>D.R.</u> Der Mönch blieb unter seinem Mantel unerkannt, ob auch hin und wieder ein Auge fragend auf dem <u>unverhüllten</u> Theile seines Gesichtes ruhte. "Mönch," XXXVII, 350, 45-351, 2.	<u>B.</u> unbedeckten 82, 13.
--	--

Zauderte er <u>offenbar</u> zwischen einem weitem und einem engem [ring]. "Mönch," XXXVII, 351, 17.	sichtlich 83, 15.
--	--

Während das Mädchen . . . an dem . . . Ringe drehte, <u>zögerte</u> Astorre, denselben <u>zurückzufordern</u>. "Mönch," XXXVII, 12-14.	zauderte zurückzuverlangen. 86, 6-7.
--	--

Each of the words substituted in the passages above is synonymous with its predecessor and offers no perceptible improvement over it.

<u>D.R.</u> Donna Olympia verstand, dass da unten ein Frevel begangen wurde. . . . "Mönch," XXXVIII, 13, 16.	<u>B.</u> werde 126, 6.
". . . . Eben hat Morone an den Tag gebracht, dass die Liga das Werk der Heiligkeit sei. Was ist Wahrheit?" "Pescara," 197, 16-17.	ist. 217, 5.

The sentences in D.R. are equally as correct in the context as those in B.

D.R.
 "Nicht Diana bist Du," näselte
 er verbuht, "sondern die der
Salzfluth Entstiegene! Hier
 sitzt Dein Täubchen!" und er
 zeigte auf den silbernen Halbmond
 über der Stirne der Göttin.
 "Mönch," XXXVIII, 24, 24-26.

B.
 du bist eine
 Andere! Ich erkenne dich.
 157, 13-14.

The speaker is here addressing Diana, who is masquerading as the Goddess of the Chase. He thinks or pretends to think that she represents Venus. The omission of the words die der Salzfluth Entstiegene from B., although leaving room for the more forceful clause du bist eine Andere, detracts seriously from the clearness of the reference.

D.R.
 "Verstehe: beide, Horn und Kelch,
 sind Alterthümer, mit Tugenden
 und Kräften begabt.
 "Richterin," 5, 9-10.

B.
 zwei Alterthümer
 281, 13-14.

Of the two versions, the earlier is to be preferred, for the word zwei is superfluous.

D.R.
 ". . . . Bringe ein Meer und ein
 zweites zwischen Dich und sie,
 und wenn Dich Delphin und Nixe
 umgaukeln, tauchen vor Dir . . .
 verwegenes Abenteuer und die
 Schönheit als Beute!"
 "Richterin," 175, 4-6.

B.
 sie und dich,
 379, 1.

This change brings the first Dich of the passage into close conjunction with the second, yet effects no compensating improvement.

D.R.
 Sie . . . ging noch denselben
 Tag. . . .
 "Borgia," 34, 43.

B.
 an demselben
 104, 6.

Ihm schwindelte. . . .
 "Borgia," 166, 42.

Ihn
 139, 10.

Whether or not the accusative is incorrect after schwindeln, it is certainly not in such current usage as the dative.

CHAPTER II
REVISION POSSIBLY MADE BY MEYER

Orthography

Many changes occur between D.R. and B. in respect to orthography and punctuation. Some of these, examples of which I have already presented, were obviously made by Meyer. For most of them, however, it is impossible to say definitely whether it was he or his printer who was responsible. Meyer's own orthography and punctuation, as shown in his letters, was sometimes arbitrary.¹ But aside from the fact that his publishing house probably exercised considerable freedom in such matters, especially in spelling, the printer often failed to reproduce faithfully what Meyer had written. The letters of the poet to Haessel contain many complaints about misprints, and requests for accuracy.² The variants between D.R. and B., whoever introduced them, do not as a group result in appreciable improvement. A number of the orthographical changes were made merely for conformity with modernized spelling. Some of these follow:

<u>D.R.</u>	<u>B.</u>
<u>Alles</u> "Heilige," XXI, 198, 30.	alles 68, 18.
<u>Nichts</u> "Heilige," XXI, 203,	nichts 81, 25.

¹Cf. Frey's comment, Br., I, VI.

²Cf. for example the following comment by Robert Bruce Roulston: "The texts of all first ten editions of Hutten are full of misprints and inconsistent spellings. . . . Spelling seems to have caused as little concern as real misprints. Capitalization was also observed with little consistency. . . . And yet Meyer's correspondence is full of admonitions to his publisher concerning a correct text." (Conrad Ferdinand Meyer. Huttens letzte Tage. An Historical-Critical Edition. Baltimore, 1933, p.xi.)

<u>Etwas</u>	etwas	
"Heilige," XXI, 352, 1-2.	117, 6.	
"... Nimmst <u>Du</u> mich zu		du
Deinem Eheeweibe,"	deinem	
"Plautus," 186, 44.	264, 16.	
Das hast <u>Du</u> mir zu <u>Leide</u> gethan!		du zuleide
"Mönch," XXXVIII, 329, 40-41.	24, 20.	
<u>Niemand</u>	niemand	
"Mönch," XXXVIII, 330, 4.	25, 9.	
Nimm <u>Dich</u> vor Dem dort in <u>Acht</u>		dich acht
"Mönch," XXXVII, 332, 11.	31, 2-3	
auf <u>Deutsch</u>	deutsch	
"Richterin," 4, 4.	278, 13	

The variants of the adverb allmählich illustrate the frequent inconsistency of orthography, not only between the various changes, but also between the final versions of the different Novellen, sometimes even within the final text of a given story:

<u>D.R.</u>	<u>B.</u>
<u>allmällig</u>	allmählich
"Richterin," 169, 34.	364, 5.
<u>Allmällig</u>	Allmählich
"Richterin," 173, 1.	373, 9.
<u>allmällig</u>	allmählig
"Pescara," 4, 18.	9, 18.
<u>Fittige</u>	Fittiche
"Borgia," 31, 34.	94, 4.
<u>Hülfe</u>	Hilfe
"Borgia," 32, 19.	95, 22.

A few changes eliminate misprints. I give two examples:

<u>D.R.</u>	<u>B.</u>
<u>ohn</u>	ohne
"Pescara," 9, 36.	24, 23.
ihres <u>Bruder</u>	Bruders
"Borgia," 177, 28.	171, 20.

In perhaps twenty-five cases spellings are avoided which, if not incorrect, were at least unusual. Three examples follow:

<u>D.R.</u>	<u>B.</u>
Die <u>allemanischen</u> Laute	alemannischen
"Heilige," XXI, 174, 3.	2, 23-24.

Zierveste
"Heilige," 199, 13.

Zierfeste
70, 11.

Hochzeitfeier
"Borgia," 197, 21.

Hochzeitsfeier
228, 9.

The changes of which I have thus far given examples usually eliminate older in favor of newer spellings. In another large group, however, both the original and the substituted forms agree with present usage. No reason is apparent why the ones should be preferred to the others. Some of these variants follow:

D.R.
Hüfthorn
"Heilige," XXI, 197, 9.

B.
Hifthorn
64, 21.

unter einem südlicheren Himmel
"Heilige," XXI, 197, 26.

südlicheren
65, 22.

in einer düsteren Ecke
"Heilige," XXI, 352, 27.

düstern
118, 20.

des edeln Raumes
"Plautus," 180, 3.

edlen
246, 10.

unsre
"Mönch," XXXVII, 343, 1.

unsere
60, 11.

ihres vom Vater ererbten Leicht-
sinns
"Borgia," 16, 22-23.

Leicht-
sinnes
47, 11.

des hohen Ursprunges
"Borgia," 163, 10.

Ursprunges
128, 21.

anderen
"Borgia," 167, 6.

ändern
140, 10.

In the considerable number of variants of which the last seven are examples, no improvement is apparent except the brevity caused by the suppression--occurring more frequently than the insertion--of e. If Meyer made the changes to improve the sentence rhythm, he does not seem to have achieved his purpose, for in their respective contexts the earlier forms sound as well as the later. This is also true of the not infrequent variants affecting the inflectional e of the dative singular. A few examples are as follows:

<u>D.R.</u>	<u>B.</u>	Tage
Es war an einem grauen Tag und auf einer trübseligen Haide. . . .	185, 23.	
"Heilige," XXII, 7, 35.		

The possibly better rhythm resulting here from the pairing off of Tage and Haide--in B. Heide--is offset by the hiatus caused between Tage and und.

<u>D.R.</u>	<u>B.</u>	Stricke
mit einem Strick gegürtet	254, 4.	
"Plautus," 183, 3.		
wie sie in wildem Lauf durch die Alp eilte.	368, 11.	Laufe
"Richterin," 171, 16-17.		
da Pescara seine Truppen gegen dieselbe zum Sturme führte.	205, 12.	Sturm
"Pescara," 193, 5.		

The following examples will suffice to complete the illustration of the point made above, that many of the variants might as well not have been introduced:

<u>D.R.</u>	<u>B.</u>	Neugierde
wo die Menge noch in fieberhafter Neugier Stand hielt.	153, 1.	
"Mönch," XXXVIII, 22, 40-21.		
". . . . Das schwör' ich Dir!"	305, 3.	schwöre
"Richterin," 13, 26-28.		
er ist mein Lehnsherr	3, 3.	Lehnsherr
"Pescara," 2, 3-4.		

In spite of the last of the changes shown above, the spelling Lehnsherrn occurs later in Pescara in both D.R. and B.¹

Spellings are rather frequently introduced which are not even in standard usage. Following are some examples:

<u>D.R.</u>	<u>B.</u>
Reiterschar	Reiterschaar
"Heilige," XXI, 188, 27.	41, 12.
Schiedssprüchen	Schiedsprüchen
"Heilige," XXI, 354, 3.	122, 16-17.
Greuel	Gräuel
"Page," 11, 1.	298, 20.

¹D.R., 193, 35; B., 3, 3.

<u>der geweihten Schere</u>		Scheere
"Mönch," XXXVII, 322, 41-42.	5, 12.	
<u>in venetianischem Stile</u>		Style
"Mönch," XXXVII, 328, 23.	20, 22.	
<u>die Herden</u>		Heerden
"Richterin," 167, 8.	357, 8.	
<u>Hellebarden</u>		Hallebarden
"Pescara," 182, 5.	174, 9.	

A few of the variants, of which the following is one, are misprints in B.

<u>D.R.</u>	<u>B.</u>
<u>Hochzeitsgebäcke</u> ["pastry for a wedding"]	<u>Hochzeitsgepäcke</u>
"Mönch," XXXVII, 347, 3.	71, 12.

Punctuation

The changes in punctuation are of many kinds. Sometimes they effect improvement. Some examples follow:

<u>D.R.</u>	<u>B.</u>
Dieser beneidete den Kanzler um seine Gunst bei beiden Königen, Herrn Heinrich und dem Capetinger und stellte ihm nach mit gezogenem Schwerte.	Capetinger, 123, 1.
"Heilige," XXI, 354, 9-11.	
Während ein freies oder nur unvorsichtiges Wort über den Herrscher, seine Person oder seine Politik verderben konnte.	Politik, 7, 5.
"Mönch," XXXVII, 323, 24-25.	
<u>Dante's</u>	<u>Dantes</u>
"Mönch," 323, 26.	7, 7.

In the last of the preceding variants, the modern form is substituted for the older. This is usually the case with proper names in the genitive singular, but there are exceptions.

<u>D.R.</u>	<u>B.</u>
". . . . Tapp aber--er wies auf den . . . Pudelpopf--nimmt . . ."	aber"--nimmt
Alles, was Du ihm reichst. . . ."	14, 10-12.
"Heilige," XXI, 178, 18.	
"Maria Muttergottes, erbarm Dich mein!" schrie sie wieder. <u>Meine</u> Gliedmassen haben keinen Raum in	"Meine 257, 13.

der Zelle. . . ."
"Plautus," 184, 16-17.

Doch jung, oder alt, sie gab
mir den Auftrag. . . .
"Richterin," 6, 10-11.

jung
284, 8.

Hatte sie sich gesagt:
"Mit diesem bin ich gerettet.--
Sicherlich kennt er meine Ver-
gangenheit und täuscht sich
darüber keinen Augenblick. . . ."
"Borgia," 2, 37-40.

5, 17.

gerettet.

As in the last of the preceding changes, a dash appearing in the initial text is often omitted in the latter. This happens especially in Angela Borgia, in the first version of which the dash is used unduly often.

In a large number of cases the variants bring about no improvement. A number of them run counter to current usage. Inconsistencies occur. Following are some examples:

D.R.
Was aber den Wandel und die
Natur seiner Person angeht--und
des Thomas Becket Menschenantlitz
auch--fügte er scheu und leise
hinzu, "so habe ich wahrlich vor
einem Jahre in jener trunkenen
Nacht nicht geprahlt. . . .
"Heilige," XXI, 178, 42-45.

B.

auch,"--
15, 21.

Here an unnecessary comma is inserted in B.

D.R.
das Herz König Heinrichs
"Heilige," XXI, 366, 13.

B.

Heinrich's

157, 2.

As I have already said, the changes in such cases as this are usually from the older to the newer form. Here, however, the opposite is true.

D.R.
Unmuthig wandte ich mich ab, bog
um die Ecke der nahen Kirche und,
den Haupteingang derselben offen
findend, betrat ich sie.
"Plautus," 174, 15-17.

B.

230, 18.

und

"Sie ist wahr!" behauptete Ger-
trude kurz und heftig, mit einem
finstern, überzeugten Blicke auf

233, 21.

heftig

das Steinbild. . . .
 "Plautus," 175, 23-24.

Diese Dritte war ein seltsam
 blickendes, vorzeitig, wie es
schien, gealtertes Weib mit
 tiefen Furchen. . . .
 "Mönch," XXXVII, 352, 43-44.

vorzeitig wie es
 schien
 88, 3.

". . . . Ich meine nur, einer
 dieser Herren hätte vielleicht
Lust, einen Handel zu schliessen."
 "Richterin," 3, 10-11.

Lust
 276, 5.

Er . . . ist gänzlich unfähig
 eine Frau um ihrer selbst willen
 mit Grösse und Verschwendung zu
 lieben!
 "Borgia," 12, 13-16.

unfähig,
 34, 6.

In the next to the last of the preceding variants, a comma
 before an infinitive phrase is eliminated. This happens fre-
 quently. In the last variant, however, the comma does not occur
 in D.R., but is added in B. This also happens often. No reason
 for the inconsistency is apparent. The varying length of the
 infinitive phrases does not seem to have been the deciding factor.

D.R.
 Dann musterte er Gnadenreich und
 fand einen anmuthenden, wohlgebil-
 deten Jüngling. . . .
 "Richterin," 4, 8-9.

B.
 anmuthenden
 278, 18.

Die Kunst der Rede, die Du von
 Deinem unvergleichlichen Vater,
 dem Mohren, geerbt.
 "Pescara," 2, 36-37.

Vater
 dem Mohren
 5, 7.

Frequently, as in the latter change, the commas setting
 off the appositive phrase are omitted in B.

CHAPTER III

CONCLUSION

The revision of the Novellen between D.R. and B. was extensive, involving the introduction of more than three thousand variants. Of these Meyer himself introduced over two thousand. For the others, which consist of changes in orthography and punctuation, and the disadvantages of which virtually counter-balance the advantages, it is uncertain whether it was the poet or the printer who was responsible. It is probable that neither was wholly so, but that each shared in this revision. Be that as it may, Meyer's failure to eliminate certain of these variants indicates that he attached no great importance to the finer points of orthography or of punctuation.

The bulk of Meyer's revision falls into two classes. The first is composed of changes not directly concerned with matters of style, namely those affecting historical accuracy and character portrayal. The second class consists of changes made for stylistic reasons. As to the variants for historical accuracy, they show that, although Meyer departed from history whenever his artistic purposes so demanded, he wished conformity even of detail in all other cases. In the changes in characterization, by representing in B. the two Dianas of Die Hochzeit des Mönchs as less cold and phlegmatic, of warmer, more excitable temperament, he combats his tendency to depict unemotional personalities. True to his love of enigmatic portrayal, he also thickens the veil of ambiguity about the character of the Diana of Dante's story. In Die Versuchung des Pescara, by emphasizing more strongly the demonic-

religious nature of Moncada, he makes him more truly a Loyola-figure. Finally, in the same story he heightens somewhat his idealization of the hero, the Marquis of Pescara.

It is as a stylist that Meyer reaches the height of his genius. More than any other quality, his style has constituted, and will continue to constitute, his strongest claim to immortality in German literature. It is therefore not surprising that the overwhelming majority of the variants illustrate his progress toward high excellence of style. He accomplishes his purpose by various means. In one group of changes, for example, he achieves in B. even closer adherence to good German usage than in D.R., where his standard was already high. He improves his grammar and syntax, and carefully eliminates foreign, dialectal, provincial, archaic, and obsolete elements, as well as abbreviations. In another considerable number of changes he enhances the beauty of his expression, both as to idea and as to sound, showing an especially sensitive ear. A third group of variants for better style reveals Meyer's advance toward clearness. Among his various methods of achieving clarity are the setting off of important divisions of his chapters by double spaces, and the altering of his paragraphing to outline more accurately the different units of content. He makes proportionately great progress toward preciseness, one of the most marked characteristics of his finished work. A large number of variants disclose his intense desire to use words which not only express the given thought, but which also render misinterpretation impossible; others, usually involving change in thought, illustrate his constant striving for consistency of a given expression with the character or situation described. His greatest improvement Meyer makes in respect to forcefulness. This he attains in a variety of ways. Sometimes

he repeats in the same words a thought which he wishes to emphasize. In other cases he avoids piling up superlatives and the resultant weakening of the general effect of his language. In a few instances he substitutes concrete for abstract ideas. He often divides clauses, sentences, and paragraphs to give more vigor to their several parts. Frequently he emphasizes an idea by substituting strong expressions for weak, or by adding new, forceful words. In a large number of changes which are particularly characteristic--for his conciseness is universally recognized--he gains forcefulness by eliminating superfluous words and by otherwise compressing his language.

The variants thus reveal at his work an artist who had the burning, almost fanatical desire to make his production, especially in respect to style, as nearly perfect as human limitations allowed. They furnish abundant proof that Meyer was always receptive to criticism from his friends and acquaintances, and that he was merciless toward those defects which he himself discovered in his work. His phrase, "Genug ist nicht genug," characterizes his humble attitude toward his art, an attitude which contributed in no small degree to his present position in German literature. Of course, the habit of revision can be carried to excess, and Meyer did sometimes go too far. In a number of his changes he was rather meticulous, and occasionally the revised form is inferior to the original. The great majority of the variants, however, resulted in improvement, often over work of already high quality. They represent steps in Meyer's steady march toward the high goal which he had set for himself.

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